

THE INFLUENCE OF ENGLISH  
ON  
TELUGU LITERATURE (1800-1950)  
(With reference to Translations and Adaptations)

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Professor G.N. REDDY

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Professor G.N. Reddy Sixtieth Birthday  
Felicitation Committee

Tirupati

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TELUGU LITERATURE (1800-1950)**  
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In memory of

DR. JOHN G. LEONARD (1936-85)

An American Telugu Scholar

And a bold mountaineer too;

He loved reading and writing

Alas! he died in mountaineering.

## FOREWORD

An eminent Professor who has worked ceaselessly for the enrichment of Telugu language, Literature and culture and blazed new trails in this pursuit is G.N. Reddy. His unique individuality endeared Prof. G.N. Reddy to his students and fellow teachers despite his relentless insistence on the vital need for discipline and responsible administration. He is a distinguished researcher to whom belongs the credit of laying down planned and progressive paths in the field of Telugu teaching and research.

During the past 29 years Prof. G.N. Reddy has held many positions in S.V. University, as Professor and Head of the Department, Dean of the Faculty, Principal of the College and Vice-Chancellor of the University. He had the privilege of rendering valuable service to the University in every one of these positions. He has been the chief architect of the Telugu Department chiefly responsible for its present growth and development.

Prof. G.N. Reddy is the first Professor of Telugu to adorn the seat of Vice-Chancellor—a matter of legitimate pride, joy and applause for every Telugu. And he adorned this chair at a very critical time when he had to strain to the utmost all his physical and intellectual resources in preserving University autonomy and its Vice-Chancellor's dignity and self respect.

As an administrator, Prof. Reddy promoted a unique set of ideals—gentility of spirit, humanism, humility, simplicity, the feeling of brotherhood, the principle of democracy; duty consciousness, and disciplined conduct. His administration was distinguished by these commendable ideals behind it.

Prof. Reddy has completed 60 years of life. A decision to express their love and admiration for him by celebrating this happy occasion is taken by his friends, well-wishers, students and research scholars. Since Prof. Reddy is not the kind who measures love in terms of material things it is also decided by them to celebrate this happy event by publishing his books that are useful to the Telugu reading public. It is also decided by them to bring out a felicitation volume - Vibhava containing the learned articles by scholars who have rendered yeomen service to the Telugu language, literature and culture. Our grateful thanks to these scholars and also to every one who has extended his/her help and encouragement in this effort of ours.

The following books are published on the occasion ;

1. The Influence of English on Telugu Literature (1800-1950).
2. Selected Essays of C.P. Brown (1798-1884).
3. Lectures on Telugu Studies.
4. Podupu Kathalu.
5. Bhaashaa Vignaana Parichayam.
6. Draavida Bhaashaa Vignaanam.
7. Vibhava - Dr. G.N. Reddy Felicitation volume.
8. Dr. G.N. Reddy Jeevita Rekhalu.

## AUTHOR'S NOTE

'The Influence of English on Telugu Literature' was my M.Litt., thesis submitted to the University of Madras in 1955. Its publication after a period of thirty three years needs an explanation.

A few research scholars and university teachers have been referring to this unpublished thesis often for their studies on modern Telugu literature and were also suggesting that it be published for the benefit of general readers. They think, and I also share their views partly, that the thesis contains some useful information and also provides some insights into the formative years of the modern period in Telugu literature. In fact, I was reluctant to print the thesis without any revision, but my friends and colleagues very much insisted that the thesis should be printed in its original form. It is now published for what it is worth without any change or revision and it has, I think, at least some archival importance. I wish to express my appreciation and thanks to all those who showed interest in this publication.

While reading this book, the reader is not expected to look for the trends and publications in modern Telugu literature after 1950. The study is also not exhaustive for the period 1800-1950, because of the limitations of a thesis for first research degree in an Indian University. Therefore the author wants the reader to place himself at a point of time before 1950's in evaluating the findings and the method of presentation in this book. One should look at, that this was a book written in 1955, 33 years ago, and published in 1988, without any revision or change. The author and publishers would feel more

than rewarded if the readers find this book informative and useful if not evaluative on the beginnings of modern Telugu literature.

Tirupati,  
8-8-88

G. N. REDDY

## INTRODUCTION

It is a matter of common knowledge that during the period of British rule in India, several new forces political, religious, social and literary,—were at work in the country which brought about phenomenal changes in the life and thought of our people. The impact of the West on India was so powerful and extensive that in every sphere of life, the old order gradually yielded place to the new during the last hundred and fifty years. The literary history of this period presents us with a fascinating study from this aspect, for, all these changes in life and ideas can be seen fully reflected in the literatures of India. But not much work has been done in the study of our modern Indian literatures from the point of view of analysing and estimating the various influences and their corresponding effects. This is particularly so in the case of Telugu, which came under the influence of the West in two ways, direct and indirect. In selecting this topic of English influence on Telugu, the author felt that a new era was beginning in India with the attainment of Independence and that now was a proper time for taking stock of what was achieved by us in the field of literature during the British rule from 1800 to 1947.

The thesis contains a short critical survey of Telugu Literature from its beginnings upto the advent of English influence in the 19th century. Without this background knowledge, it would not be possible either to gauge or to estimate the changes and results of the Western influence.

The various foreign factors that were responsible for a change of outlook in life and literature among the Telugu people and the various channels through which Western influence came to be felt are discussed. In the later sections a general survey of the modern Telugu literature in various branches is studied.

The attempt of the author is not, however, to give an exhaustive account of every author and every work of this period, since this would only increase the volume. Yet, the main trends in various branches which reflect the western influence, the important individual authors who have contributed something noteworthy to Telugu literature, and the typical works, and the characteristics of new tendencies are only dealt with in this survey. The author in dealing with the subject in an analytical manner has kept mainly two things in view, namely, (1) the translations and adaptations from English, and (2) the representative original works exhibiting modern trends.

The study of the subject has been no doubt interesting, but its pursuit has not been without its peculiar difficulties. Want of a well equipped library containing all the Telugu books published during the 19th and early 20th century is one of the major difficulties experienced in the present study. Many of the books published during the 19th century could not be traced any where in the country. Systematic study and research in Telugu on modern lines is very difficult without a centrally situated library in Andhra, equipped not only with all the Telugu publications but also with upto date reference works, and historical documents and source material.

In this connection, I must express my sincere thanks to Curator of Madras Records Office for kindly permitting me to use the library, and to his staff (of the Library of the Registrar of Books) for facilitating my use of some old Telugu books which are not available anywhere else in India. I am thankful to Professor Bhupati Lakshmi Narayana Rao, Head of the Department of Telugu, Presidency College, Madras, for his help and guidance in the preparation of this thesis.

**MADRAS.**

**Dt.: 1-9-1955.**

**G. N. REDDY**

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# 1. HISTORICAL BACKGROUND

## 1.0 The People and the Land :

The Telugu speaking people, more commonly known as Andhras are one of the major linguistic groups of India. Among the Indian languages, Telugu ranks next to Hindi in terms of the number of speakers. Geographically placed in a central position, the Andhras were destined to play an important role in the course of Indian history, particularly and in the evolutionary process of the Indian culture and heritage. The formation of a separate state for Andhras, the first linguistic state of its kind in Indian Republic, was equally fitting in the context of the unique contribution of Andhras in the past ; and much is hoped from them in the future.

Who were the original Andhras ? This has been a fascinating but perplexing problem to many a historian. Various theories have been advanced to meet this question, but none seems to be definite. The earliest reference to the Andhras is found in the *Aitarēya Brāhmaṇa* and also in the later purāṇas. Based on these references, one hypothesis is advanced which says that the earliest Andhras were Aryans in origin, who were cursed and driven out of the Aryan fold for deviating from their original culture, and thus they were forced to move southward to settle in the non-Aryan territories. If the Andhras were racially Aryan why were they bracketed in the *Aitarēya Brāhmaṇa* with Kiratas, Puṇindas and other non-Aryan tribes ? And so, the second hypothesis is that the Andhras, in the remote past, were non-Aryan, who seem to have lost their original identity in the very early stages of their history. In historical times they gradually worked up the scale of Aryan culture and became so completely Aryanised in religion, language and literature that for all practical purposes they were treated as Aryans, although the non-Aryan indigenous influence continued to make itself

considerably felt. According to the third hypothesis, the Andhras were a South Indian Dravidian tribe who made conquests in the north and north-east, but driven back from the foreign possessions and returned to their original country, assimilating much of Aryan culture and some elements of their language, yet at the same time retaining both racially and linguistically the essential Dravidian character. On any account the Andhras appear, from their physical and linguistic traits, to be a mixture of the two great races, Aryan and Dravidian; and if in the early stages of their racial admixturing there were other indigenous tribes like Nāgas, they too would have lost their identity in this process of Aryan-Dravidian amalgamation. The classic and historic name for the people thus evolved has been Andhra, though they are also known as Telugus. In the *Aitarēya Brāhmaṇa*, *Rāmāyaṇa*, *Mahābhārata*, and *Skānda Purāṇa*, the term Andhra is found to be used as referring to a people. In the *Bhāgavatapurāṇa* we find that their country was named after a king 'Andhra'. The early purāṇic references to Andhras, on the whole, were used as a name for the people. We may without any hesitation conclude that the name Andhra was first applied to a people, who in turn impressed it on the country they lived in; and naturally the language of the people too came to be known by the same name.

We need not feel shy of the conclusion that the Andhras have been a mixed race from the beginning. On the other hand this mixture was the process that ushered the Andhras into the early history of India in order to play a distinguished role. It is with the beginning of their racial synthesis that the history of Andhra begins. By becoming mixed with the Aryans earlier than any other South-Indian tribe, the Andhra had the first advantages of a new cultural and intellectual expansion. Being placed strategically and geographically, their land for a long time was the meeting ground of the Aryan and Dravidian civilizations, which blended together to give a new type. And the Andhras have fulfilled this historic mission of establishing the cultural unity of India between the north and the south of India in the early centuries of Christian era. The vast fertile lands, the perennial rivers, the rich natural resources, as well as the climate, made the conditions of life for the early Andhras

easier, and prepared in their minds a readiness to accept new things with the least resistance. The leisure and easy life developed their imagination too. This susceptible and imaginative mind of the Telugu people may be said to be one of the underlying factors in all the vicissitudes of their political and social history. And with a long sea-coast in the East, the early Andhras had also the opportunities for sea-voyages and trade. The early Andhras are supposed to have spread through the eastern pacific touching the islands east and south of Burma right upto the Philippines. A section of the Philippine population is now said to be known as *Tegalogs*, which may perhaps be a variation of Telega or Telugu. A number of Telugu words are traced in the Philippine language, which may go a long way to establish the above contention.

### 1.1 The Language, its origin and growth :

Though the *Aitarēya Brāhmaṇa* refers to Andhras, and the later purāṇās give eloquent description of Andhra Kings, we get no clear reference or evidence as to the language spoken by the early Andhras. Lack of material has made it impossible to reconstruct a proper history of the birth and early growth of the Telugu language. All the ancient Telugu poets and grammarians believed that Sanskrit was the mother of the Telugu language. But the epoch-making publication of Dr. Caldwell in the year 1856 changed the gear. Modern philologists are divided into two camps in assigning the family for the Telugu language. One section holds that Telugu is a Prakritic variation, similar to that of the modern North-Indian languages ; and the other section affirms that in essence and substance Telugu is a language of the Dravidian family, though vastly influenced by Sanskrit.

In India, the spoken language of the ancient Aryans gave rise to several Prakrits or spoken dialects, and later to the literary language, Sanskrit. Neither the Prakrits nor Sanskrit, however, remained pure. They assimilated many words and linguistic characteristics of the non-Aryan languages of India. The word *Dēśi* is given in Indian philology to denote the words of Dravidian and other non-Aryan origin which have

been incorporated in Sanskrit, the Prakrits and the modern Aryan languages. While Sanskrit, which became practically fixed by the time of Panini, was the sacred, cultural and cultivated language of the *Aryavarta*, the spoken dialects i.e. Prakrits with their distinguishing regional characteristics were subjected to change. These Prakrits, after passing the stage of *Apabhramsas*, emerged finally during the 10th and 11th centuries A.D. to become the modern North-Indian languages. To each of these modern languages of the North the philologists assign one or the other of the ancient Prakrits as the mother (and Sanskrit as the common origin); and thus all the North-Indian languages belong to the great Indo-Aryan family of languages. Some philologists assume that the same theory holds true for the Telugu language and designate the *Paiśāci Prakrit* to be the parent language of the Telugu placing it in the Indo-Aryan family. The facts that the *Paiśāci Prakrit* was prevalent in the Andhra region in the early centuries of Christian era and the *Brihat Katha* was conceived on the Andhra soil, the Telugu grammarians from the early days were continuously harping on the linguistic affiliation of Telugu to Sanskrit. But the linguists are of the conviction that the Telugu language, in root and structure, is a language of the Dravidian family.

When a section of the Aryans came to settle in the South, they brought with them their highly developed literary Sanskrit and a spoken Prakrit. The people they first met were a section of the Dravidians living in the Deccan area whose language must have been a Dravidian dialect, perhaps primitive and undeveloped. The new-comers seem to have easily established their authority and imposed their language and culture on the Dravidians. With a natural veneration for everything in a superior ruling race and specially considering their own backwardness, the Dravidian natives of the area must have imitated the customs and manners of the Aryans. The new-comers too have freely borrowed and assimilated much from the Dravidians. It must be remembered that they came here to colonise and settle down. A section of this population later seem to have made their way from Deccan towards the south and south-east and settled in the present Telugu country. With this migration

and settlement the original Dravidian section, gradually losing much of their original identity, became more Aryanised. The powerful impact of two languages—the literary Sanskrit and the spoken Prakrit—at once must have caused phenomenal changes in the resulting fusion. The Sanskrit and Prakrit vocabulary was freely and liberally taken in causing the extinction of a greater part of the native vocabulary. Those people who learned Sanskrit must have borrowed, with natural pedantry, a large number of Sanskrit words into their spoken dialect, which while enriching the vocabulary on one side, seems to have caused an unthought death of much of the *Dēśī* or original vocabulary of the Telugu language. Otherwise, how are we to explain this anomaly of Sanskrit words to denote south and north and *Dēśī* words for east and west in the Telugu vocabulary! It was during such an unchecked process lasting hundreds of years that the greater part of *Dēśī* vocabulary went out of use and unceremoniously yielded to its Sanskrit and Prakrit counterparts. The early Andhras did not hesitate even in replacing their word for God by a Sanskrit equivalent. Such were the beginnings of the Telugu language that completely denied a natural growth; and the language prided itself in shining from its infancy in the borrowed plumage of Sanskrit and Prakrit. This may be called the first stage in the development of Telugu language, the nature and extent of which is only to be speculated upon in the light of later history.

During the historical times we find the same process of borrowing and/or assimilating Sanskrit words and Sanskrit characteristics without inhibition.

After the fall of the Mauryan Empire, a powerful independent kingdom was established in Andhra under the rule of *Sātavāhanas* extending into the centre of North India which flourished till the middle of the third century A.D. It was a period of considerable prosperity in Andhra; but as far as the Telugu language was concerned, the Andhra Empire might as well not have existed at all. Sanskrit and Prakrit were supreme even during the four centuries that followed the down fall of *Sātavāhana* empire and Telugu was completely ignored. But in

the few Sanskrit and Prakrit inscriptions of this period, we find some Telugu words stammered out. It was only with the advent of the Eastern Chalukyas, at the beginning of the 7th century that Telugu, the language spoken by the people, received royal recognition and began to be adopted in the royal proclamations. In the *Erraguḍipāḍu* Inscription (575-600 A.D.) we find the earliest record of Telugu language. The Chalukyan kings during their rule of four hundred years issued inscriptions both in Sanskrit and Telugu. The Telugu inscriptions of this period reveal the second stage in the development of the Telugu language.

Though Telugu was partly used for the first time during the period of Chalukyan kings for administrative purposes, Sanskrit was the language used as the means of education. Telugu had no *locus standi*. The Telugu in the early Chalukyan inscriptions, seems to be tottering on the stilts of Sanskrit and Prakrit. In the later Addanki (about 848 A.D.), Dharmavaram (about 850 A.D.), and Yuddamalla (about 890 A.D.) inscriptions, we find Telugu wearing its own metrical garb in the form of *taruvōja*, *śiśa*, and *madhyākkara* verses. Glimpses into the available Telugu inscriptions up to the beginning of the 11th century reveal the liberal borrowing of Sanskrit words and compounds.

The third stage in the development of Telugu language begins with Nannaya's *Bhāratamu*, the earliest Telugu literary work available to us. Comparing the language of the Telugu inscriptions with the language of the *Bhāratam*, written in the second quarter of the 11th century, G.J. Somayaji writes, "The language of the *Bharatam* certainly made a very great advance over the language of the inscriptions in many respects; but in almost all these respects the author took care to see that only the then existing tendencies of the language were taken into consideration and they were expanded or extended to a greater number of cases. Most of the inscriptions were specimens of prose, all fragmentary and written for the same purpose, but Nannaya's treatise was vast in conception, and he

evidently had to adopt some principles in choosing his vocabulary and forming his sentences".<sup>1</sup>

One very important aspect that Nannaya developed was the borrowing of Sanskrit words according to a definite system. By this time the Sanskrit words and compounds were freely used by writers of inscriptions. This must have resulted from the practice of Brahmin scholars using Sanskrit expressions even in their daily speech, as a mark of distinction.

The contents of the Sanskrit Bharata of Vyasa were vast in range, conception and size and Nannaya borrowed for facility of expression much of Sanskrit vocabulary used in the original. This method, suggested by practice and modes of conversation among the elite of the time, was not only followed but pushed to its farthest limits; and the later Telugu poets, scholars, and critics began freely to adopt or quote from treatises in Sanskrit in their works without any hesitation.

With the appearance of literary works in Telugu, a necessity for having a definite grammar was felt. *Āndhra Śabda Cintāmaṇi* a work controversially ascribed to Nannaya, is a grammatical treatise for the Telugu language written in Sanskrit. Adharvaṇa Kārikāvaḷi belonging to the 12th century, is the second grammatical treatise written in Sanskrit, *Kaviśirō-bhūṣaṇam*, another treatise, more or less a commentary on the above two works, was written by Ahobalapāṭi of the 17th century. These three are considered 'the trinity of the Telugu grammarian world, and most of the later treatises, written in Telugu, are more or less based on these, in many ways'.<sup>2</sup> The fact that these were written in Sanskrit speaks of the logical sequence of the place occupied by Sanskrit from the beginnings of Andhra history as a language of learning, culture and scholarship. These treatises have permanently fixed the lines on which the Telugu grammatical thought had to run in the

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1. The influence of Sanskrit Grammar on Telugu Grammar - A paper published by Professor G.J. Somayaji.

2. Ibid.



future. The early grammarians fixed the Telugu language into the rigid grammatical framework of Sanskrit with the result that "the language, the form, the terminology, the rules of interpretation, the analysis of sentences into its various parts, and almost everything that is found in Sanskrit grammar has been incorporated into Telugu by this direct application, whether they fitted into it or not".<sup>3</sup> Such a step taken by the early Telugu grammarians struck the final note on the pattern and development of the literary Telugu. No wonder that Telugu leaving its rustic natural surroundings entered the fold of Sanskrit 'wonder land'. And it may be said that this decided the future course of the ramblings of the Telugu muse. The honour that Sanskrit enjoyed in Andhra Desa, even during the later centuries, the intensive study of Sanskrit grammar and literature by all the Telugu poets, facilitated a closer relationship between these two languages, thus making Telugu lose much of its original identity. In the bulk of the vocabulary used in the Telugu works, we find a preponderance of Sanskrit words, compounds, expressions and idioms. It is such a history of the Telugu language as outlined above that puts the Telugu language today in a peculiar position in the linguistic map of India.

The Muslim invasion into the Andhra area in the 14th century, their establishment of power in the South thereafter, the growth of Muslim population in the Andhra, their rule till the advent of the British, resulted in many Persian, Arabic and Turkish words, chiefly relating to administration, being absorbed into the Telugu language. The grammarians and lexicographers classed them as *anyadēsyamulu*. There are hundreds of such words like *rytu*, *rōju*, *thanṭā*, *bastā*, *masālā*, *pakōḍi*, *naukaru*, *baḍāru*, *kharacu*, *mādiri*, *phalānā*, *hukum*, etc. which have been so well absorbed in our language that we have forgotten their origin. Dr. Chilukuri Narayana Rao in the 'History of Telugu language' has given most of the Perso-Arabic or *Hindustāni* words current in Telugu literature and popular usage. He also analysed the linguistic pattern of their

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3. Ibid.

entry into Telugu language. Sri Moturi Satyanarayana says that there are as many as 5000 *Hindustāni* words in Telugu.\* Telugu poets from Srinatha ( 5th century A.D.) onwards freely made use of such words in their works.

With the advent of the British, many English words are borrowed into Telugu, and this will be dealt with in some detail in a later chapter.

## 2. TELUGU LITERATURE THROUGH THE AGES

**2.0** Language and literature are organic growths; and no phase of their history can be studied fully without a reference to their past and the forces that shaped them. So it is felt relevant to make a short survey of the origin, growth and development of Telugu literature until the advent of the British, for it is in such a context only that one can properly and comparatively assess the full extent of the English influence. "A nation's literature". says Hudson, "is not a miscellaneous collection of books, which happen to have been written in the same tongue, or within a certain geographical area. It is the progressive revelation, age by age, of such nation's mind and character".<sup>1</sup> It is true that a literary production can never be isolated. It has its affiliation with its present and the past. The proper study of literature involves the study of the history of literature. It is essential for the proper study of the history of literature to view literature as a living whole and to examine "the growth and decay of literary fashions and tastes, the formation of schools, the rise and fall of critical standards and ideals, the influence of particular men in initiating fresh tendencies and giving a new direction to literature, and so on keeping meanwhile strictly to the literary phenomena themselves, and conceiving these as explicable by reference only to such forces as lie within the field of literary activity".<sup>2</sup> It is generally with such a view as this in mind that literary critics speak of epochs or periods in literature. So far, the historians of Telugu literature, far from having such a proper view as above, seem to have made three or four divisions, either chronologically or arbitrarily. The most satisfactory and appropriate division of

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1. Hudson, W.H. An Introduction to the Study of Literature.

2. Ibid.

the history of Telugu literature is given by Pingali Lakshmi-kantham, in an article published in *Andhra Sarvasvamu*. More or less the same division is adopted here as follows:

1. The Age of Nannaya ... 1000-1100 A.D.
2. The Age of The Saiva Poets ... 1100-1250 A.D.
3. The Age of Tikkana ... 1250-1325 A.D.
4. The Age of Errapreggada ... 1325-1400 A.D.
5. The Age of Srinatha ... 1400-1500 A.D.
6. The Age of Sri Krishnadeva-  
raya or The period of  
Prabandhas ... 1500-1600 A.D.
7. The Age of The Southern  
School of Telugu Literature ... 1600-1750 A.D.
8. The Age of Decadence ... 1750-1857 A.D.
9. The Modern or British period ... 1857-1947 A.D.

## 2.1 The Age of Nannaya (1000-1100 A.D.):

Telugu literature is said to begin with Nannaya's *Bhāratamu*. No poet earlier to Nannaya is known to us. Even the poets in the past venerated him as the first grammarian of the Telugu language and creator of the Telugu literature. Nannaya's *Bhāratamu*, an incomplete Telugu translation of the Sanskrit *Mahābhāratam*, is of a high classical order, both in conception and execution. And it is against all canons of literary evolution to think that poetry so chaste and sublime and faultless as his should have come into existence without any antecedent stages of development. There must have existed some literary pieces in the pre-Nannaya period. Unfortunately, no such Telugu work is left to us. As far as Telugu literature is concerned, the pre-Nannaya period is in complete darkness. The argument that the earlier Telugu literature was Jain and Buddhist in character and, as such, was destroyed by the fanatic Vedic Brahmins of the Chalukyan days lacks historical proof; and no where in the Hindu period of Indian history do we come across evidence or examples of such a destructive piece

of work. The only sources available to us to gauge the nature and extent of Telugu literature in the pre-Nannaya period are the few Telugu inscriptions, where we find recorded some fragmentary prose pieces and a few verses in *Dēśi* metre. Some historians rather over-emphasize this meagre source in determining the extent of pre-Nannaya literature. N. Venkata Rao has labelled most of the unknown authors of these inscriptions as poets.<sup>6</sup> Really speaking, the poetry in these inscriptions can at best be termed as metrical and not poetry at all. These ordinary, prototyped verses with no scope for a theme or sublime idea would never have inspired poetry in the writers, much less in Nannaya. These poets of the inscriptions do not mark the steps to that honourable place where Nannaya is enthroned as the first poet in Telugu. Except for a few of the *Dēśi* metres like *taruvōja*, *sisā*, and *madhyākkara*, and the usage of Sanskrit words and compounds, we do not find anything much in common between the verses in these inscriptions and the poetry of Nannaya. There must have been a large amount of verse prior to his great undertaking. Otherwise, we cannot explain the very fine, melodious poetry of his *Bhāratam* because no art of perfection is evolved in a day.

We have seen in the last chapter how the Telugu language had a rickety growth under a Sanskritic load during its existence for about one thousand years before Nannaya, almost losing its identity on the Sanskritic tongues of the 'literati'. The Sanskritist-Telugus obviously never felt the lack of literature in Telugu. Moreover, they might have shunned the very idea of having books written in Telugu. The masses in their own spoken language, gave to themselves and to the future generations, songs, ballads, and stories, composed extempore, and kept them alive by oral tradition. Such was the unrecorded literature of the masses termed by the Sanskritists as *Dēśi* or folk literature, with bards and entertainers making a profession of it. With the coming of the Chalukyas to power, it is true that the Telugu language received royal recognition, but the early Chalukya kings, either because of reasons of wars and consolidation of the kingdom or because of other unknown

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6. See Lives of Telugu poets - Madras University.

reasons, did not lend their patronage to letters. With a kingdom consolidated, peace and political stability established, it was Raja Raja Narendra (early 11th century A.D.) who gave a literary status to the language of the country. As an ardent believer in Vedic dharma, and with the missionary zeal for establishing *Varnaśrama dharma* among his people, he desired very much to have *Mahābhāratam* in Telugu, the language of the people. Secondly, the growth of Kannada literature in the neighbouring Karnataka region, the flourishing Tamil literature under the auspices of *Sangams* or literary academies in the courts of the Chola kings, where his wife hailed from, must have largely influenced him in this endeavour. So, for the first time, the King Raja Raja Narendra established a *parishad* or an Academy, wherein, as we find in the prologue of the Telugu *Bhāratam*, many great scholars were brought together to evolve a method for the purpose. This progressive move from the king was partly religious and partly literary. This *parishad* of learned scholars was to advise the king on the selection of works and writers. The king nominated his close associate Nannaya, to bring out the Telugu version of 'Mahābhārata'. This work, apart from being a great favourite with the king, was thought, by its encyclopaedic character, to go a long way in giving the people both poetry and knowledge at the same time. So the translation of *Bhārata* was a national literary project, conceived by the great king Raja Raja Narendra which won the approbation of the great scholars. Nannaya took up this task with all humility. But it was a colossal task in view of the non-literary status of the Telugu language. A new grammar, a new prosody and new rhetoric had to be framed to suit the pioneer poetic task of such an ambitious nature. Nannaya found a helping hand in Narayana Bhattu, a great scholar and a polyglot in the royal court. In fact, Nannaya's *Bhāratam* was the product of a great religio-literary movement, initiated by the King Raja Raja Narendra. The later historical facts show that the literary activity inaugurated in the royal court ended with the king and for a century to come no poet was to be seen. The reference by Nannechoda to the Chalukyas as the founders of Telugu literature also establishes the same truth.

Though what Nannaya undertook was only a translation, it was a great venture in view of the less developed state of the Telugu language. It was a double task of shaping the poetic expression for the first time in Telugu and putting the great epic in the form of a Kāvya to suit the contemporary literary taste of the people. It was also to be a model for others to follow. Though Nannaya's work was incomplete, we find in it the work of a great genius. He elevated poetic expression in the Telugu language for the first time to a classical level, and he also created an independent work of art, superior to the original in its poetic excellence. Recognising the tendencies that were embodied in the growth of the Telugu language from its beginnings, Nannaya standardised the language in conformity with its existing tendencies. His standardisation was predetermined by its previous growth, and his standardisation was, once and for all, to determine the course of the literary Telugu, and this in turn, predetermined the Telugu classical style. Nannaya skilfully exploited the best elements of the Telugu language, its metre and prosody, though he amply adopted the Sanskrit prosody, rhetoric and expressions. He was Sanskritic in mind, though sympathetic to *Dēśi*. Though much of *Dēśi* particularly its idiom and vocabulary was not taken by Nannaya, his style has much lucidity, melody and sublimity. He seems to have been influenced to some extent by the *Pampa Bhārata* in Kannada, in casting his epic into the kāvya mould. Nannaya's 'Bharatamu' was not a literal translation of the original. It was a liberal translation, in Champu form, wherein the poet freely displayed his poetic art. He handled the theme in a narrative way with epic simplicity of style and sincerity of tone. The influence of this great and first literary genius pervades through all the ages of Telugu literature.

Why Nannaya left his *Bhāratamu* incomplete is a matter of speculation. It may be due to his death or that of his patron to the political developments that followed. We hear no other name of a noteworthy poet in the eleventh century except Pavuluri Mallana, a translator of a mathematical treatise into Telugu verse.

## 2.2 The Age of Saiva Poets (1100-1250 A.D.):

In the death of Raja Raja Narendra, Telugu literature lost a royal patron. His son, Kulottunga Chola, went to the South in order to inherit the Chola kingdom, leaving the Telugu country to be ruled by his viceroys. During the days of Raja Raja Narendra and his son, many southern Brahmin families migrated and settled in the fertile lands of Andhra. They enjoyed special privileges and power, as they were from the land of the consorts of the two kings. The death of Kulottunga in 1120 A.D. was followed by the invasion of Vengi by the Western Chalukyas, which was annexed by them about 1130 A.D. Vengi regained its independence with the aid of its feudatories, but towards the end of the 12th Century we find the feudatories declaring their independence. The period after Raja Raja Narendra, until the establishment of the Kakatiya empire, was coloured by great political confusion and religious bickerings. During the 12th century, we find Saivism and Vaishnavism, having their adherents among the feudatories, whose political rivalry only helped these two religions to develop with ardent fervour. Thus the Vedic revival undertaken by Raja Raja Narendra went into background. Saivism and Vaishnavism came to the forefront; wars, too, were fought in their cause. *Palanāṭi Yuddam* is an example. Literature was completely ignored and Nannaya's work went into oblivion for some time. Basava's Veera Saivism was finding its way to Andhra where the Ārādhyā sect of the same cult started by Panditaradhyā was making headway even among the higher classes. In this turmoil, which was political and religious in nature, a few Saiva poets emerged during the 12th century and marked an era of revolt in the literary field.

Next to Nannaya, the Telugu poet of merit was Nanne Choda. He was a king and a poet of high order. He was the author of a *prabandha*, called *Kumāra Sambhavam*. Though he derived his inspiration from the Sanskrit works of Kalidasa and Udbhata, he stamped his work with much originality in its theme and style. A Saivaite by religion and with a high standard of aesthetic sense he composed poetry full of art and embellishment. Though called *Dēśi* by him, his language and



style are as equally Sanskritic as that of Nannaya, with a sprinkling of Tamil, Kannada and archaic Telugu words. If we consider the Telugu, the prabandhas of the 16th century as being original and reflect the Telugu genius, we find such a one in *Kumāra Sambhavam* written three hundred years in advance, which is equal, if not superior to, many of the later Telugu prabandhas. But curiously enough, its author remained a forgotten poet until a few years ago.

Sripati Pandita of this period is said to have written some works in Sanskrit and Telugu, but none have come down to us. Both Panditaradhyā and Somana make respectful reference to him in their works.

A contemporary of Basava, Panditaradhyā was the founder of the Ārādhyā cult of Śaivism, which had a good following in Andhra. Somana refers to him in his *Panditarādhyā Charitra* as the author of many works in Sanskrit, Telugu and Kannada. But *Sivatatvasāra* is the only Telugu work available and it is in an incomplete form. It contains about 500 *Kanda* verses in which he emotionally praise the God Siva and Śaivism and attacks other Gods and religions as an extremist. Though this work lacks universality, it has vigour and powerful expression.

Palakuriki Somana is the doyen among the Śaiva poets and in him we find a prolific writer, a crusader of Veera Śaivism, a profound scholar, and the first great rebel in the Telugu literary world. A master of eight languages, he seems to have written amply in Sanskrit, Telugu and Kannada. In all his works he gave vent to his extreme religious bias and thus risked losing universality for his works. He discredited his predecessors and their followers for putting the Telugu language and literature into the shackles of Sanskrit, and he advocated *Dēśi* as against *Mārga*. He was against Sanskrit loaded Telugu, and also against the translation of Sanskrit works. He did not favour Sanskrit metre and prosody. He wrote his best works with biographical themes of Basava and Panditaradhyā in *Dvipada* metre, and he termed his language *Jānu Tenugu*. He

slackened the grammatical rigidity of Nannaya. He experimented and pioneered new genres like *Gadya*, *Ragaḍa*, *Śataka*, *Udāharaṇa*, etc. in Telugu literature. He really generated a revolution, partly religious and partly literary with 'go back to Deśi' as his slogan. He, thus, brought poetry nearer to the people by using their language. It is no wonder that Nannaya's basically Sanskritic style could not become popular among the common people. Whatever might be the extremist views of the Saiva poets on religion and literature, we find their influence felt on later literature. The author of *Ranganātha Rāmāyaṇa*, for instance, adopted the Dvipada metre as a vehicle of expression for his *Rāmāyaṇa*, following the model set by Somana. Thus for nearly two centuries, the translation of Bhāratam started by Nannaya remained incomplete by the virulent Veera-śaivism propagated by Somana and his followers.

### 2.3 The Age of Tikkana (1250-1235 A.D.) :

The coming to the throne of Kākati Ganapati in 1199 A.D. marks the beginning of political consolidation after nearly a century and a half of turmoil and confusion in the country. By the middle of the 13th century Kākati Ganapati had brought all Andhra territory under his rule. In view of the Muslim conquests in the north, and their imminent danger to Andhra culture and religion, a great need for consolidation of an Andhra empire was felt; and Sivadevayya and Tikkana helped Ganapati in this noble task. Tikkana was a great personality in whom we find a far-sighted statesman, a great scholar, a patron of letters and a great poetic genius. A great *Advaiti*, he dispelled the religious bickerings among the followers of Saivism and Vaishnavism. The philosophy that he gave through his Bhāratam put an end to religious fanaticism once and for all in Andhra.

The political role that Tikkana played in the first half of the 13th century entitles him to the place of a national hero in the history of Andhras. In the prime of his life, apart from patronising the Telugu poets of his times, he tested his literary abilities in writing *Nirvacanōttara Rāmāyaṇamu*, an all-verse Kāvya. In this first of Tikkana, we find views expressed on

poetry as an art. He undertook the great task of completing the translation of *Bhāratam*, the great epic, which he thought would place the social order in Andhra on a firm foundation of *Advaita Dharma*. He completed the 15 Parvas in Champu, assimilating much of the *Dēśi* element propagated by the Śaiva poets. He blended the Mārga and Dēśi styles in a harmonious way with regard to language and metre and thus brought the vedic thought and culture nearer to the people. He won the admiration of the poets of his age and also those of later ages for his masterly inimitable style and diction. Tikkana's *Bhāratamu* is a great piece of literary art, dramatic in narration, more native in language, highly suggestive in expression, and likely in characterisation. It is superior to the Sanskrit original in its poetic art, and flows as a liberal translation into the mould of a Mahākāvya. The synthesis that he struck between Mārga and Dēśi the two schools of poets in language, vocabulary and style came to be accepted by poets of different faiths and attitudes in the later ages.

The other luminaries of this age are Ketana, Marana and Manchana. Ketana translated *Daśa Kumāra Charitra*, a prose romance of great merit in Sanskrit, into a Telugu *champū Kāvya* and dedicated it to Tikkana. He is also the author of *Vijnānēśvarīyam*, a Telugu translation of the Hindu Code, and *Andhra Bhāṣā Bhūṣaṇamu*, a short grammatical treatise in Telugu. Marana is the translator of *Mārkaṇḍēya Purāṇamu*, also in the form of a *Champū Kāvya*. Manchana wrote *Kēyūra Bāhu Charitramu*, an unacknowledged and liberal adaptation of Rajasekhara's *Viddha Sālābhanjika* a play in Sanskrit. Why Ketana and Manchana translated prose work in Sanskrit and a Sanskrit play respectively into Champū Kāvya is a pertinent question, but no satisfactory explanation can be given except that poets of those times did not favour prose as a vehicle of poetic expression. It may be noted here that the same tendency continued in Telugu literature upto the end of Prabandha period. The influence of the Śaiva poets is seen in the *Simhagiri Narahari Vacanamulu* of Krishnamacarya, who lived in the same period and whose non-metrical prose pieces are highly devotional, lyrical and subjective.

## 2.4 The Age of Errapreggada (1325-1400 A.D.) :

Allaudin Khilji, who made the first Muslim invasion on Andhra towards the end of the 13th century, left the foundations of the Kākatiya empire shaken. By the close of the first quarter of the 14th century we see the complete downfall of the Kākatiya empire, whose main feudatories established their own small kingdoms after successfully driving the Muslims from Andhra. The independent kingdoms that emerged after the down fall of Kākatiya were : (1) The Reddi kingdom (1323 AD..) with Addanki as the capital, extending over the coastal Andhra ; (2) the Vijayanagar kingdom (1336 A.D.) covering the western territory of Andhra, and (3) the kingdom of Padmavelamas in Telangana region with Rachakonda as its capital. Of these three kingdoms the Reddi kingdom flourished quickly and remained at its zenith, ruling a greater part of Andhra until 1450 A.D. The Kākatiyas do not seem to have patronised Telugu literature much, but in the courts of Reddi kingdom, both at Kondavidu and Rajahmundry, Telugu and Sanskrit were highly patronised. The rule of the Reddis gave us the two flourishing ages of Telugu literature : the age of Errana and the age of Srinatha, described by historians as the spring time of Telugu literature, heralding the golden age under the Vijayanagar kings. The Reddi kings were great patrons of arts and letters, whose example was followed by the Vijayanagar kings. We find the coexistence of Saivism and Vaishnavism, highly sobered and tolerant, among the people, the credit for which mostly goes to Tikkana's services. The poets, irrespective of their religious faith belonged to one class before the Muse.

What entitles Errapreggada to have an age named after him in the history of Telugu literature is a question often posed by some critics. His emergence along with the Reddi kingdom, which opens a new chapter both in the political and literary history of Andhra puts him, in fact, on the verge of a new era. Secondly, by virtue of his association in the completion of the translation of *Bhāratam* he elevated himself to a place along side Nannaya and Tikkana, the traditions and conventions set by the trio were authoritatively respected by all the later poets.

Thirdly, his ample originality in shaping the Telugu Prabandha and the Prabandha style in his *Nṛisimhapurāṇamu* won him the title 'Prabandha Paramēśvara'. His influence is clearly perceptible in the style of the later Prabandhas. His ability as a great stylist can be seen in *Bharatāranyaparvaśēshamu*, where he began his work in the style of Nannaya and imperceptibly passed into that of Tikkana. The *Harivamśamu*, a translation from Sanskrit, is really a supplement to the *Bhāratam*. Like Nannaya and Tikkana, he was also a free translator, and it is a matter of good fortune that all the good translators of Purāṇas and Kāvyaas in Telugu belonged to the school set by this poet-trio. In the translation of *Harivamśam*, and also the *Nṛisimhapurāṇam*, Errapreggada showed much originality in selecting and setting the situations, giving a new lead to the form of poetry with a richness of sentiment and emotional appeal.

A contemporary to Errapreggada, Nachana Somana, a court poet of Bukkaraya of Vijayanagar, chose to translate *Harivamśapurāṇam*. His *Uttaraharivamśamu* is really a great classic. His admiration for Tikkana was immense. Some critics place him on the same plane with Kavitraya. He was a conscious stylist and at times indulged in obscurity rather than grace and charm.

Though Errana's *Rāmāyaṇamu* is lost, we have the *Bhāskara Rāmāyaṇamu* of the same period. It was a joint production of four authors, and lacks uniformity to some extent in style and treatment. The influence of 'Ranganādhā Rāmāyaṇamu' an earlier work in *dvipada* metre is very perceptible in this work. Vinnakota Peddana's 'Kāvyaṭlankāra Chūḍāmaṇi' in this period was an original treatise in Telugu grammar, prosody and poetics. The other minor works of this period are not of a significant character. However, we find in this period a tendency to break away from the old traditional purāṇic school and preference for romance. Yet, the old order was still predominant. It was the next period of Srinatha that actually broke away from purāṇic tradition and started a new school of poetry as initiated by Errana and Nachana Somana.

## 2.5 The Age of Srinatha (1400-1500 A.D.) :

The rule of the Reddi kings (1323-1450 A.D.) gave the people peace and plenty, which resulted in better social conditions and a greater taste for literature and arts. The puritan outlook and taste for epics and purāṇas slowly gave way to a sensuous aesthetic outlook on poetry, which contributes to the evolution of a new type of *Kāvya prabandha* based on the models of Sanskrit Kāvya. A fore-runner in this period of literature was Srinatha, a literary prodigy from his childhood for whom the royal courts and Rajahmundry were the gymnasiums for the display of his great talents. During the first half of the 15th century, he visited all the royal courts of Andhra dēśa in his literary expeditions, and he emerged as the *Kavi Śārvabhouma*—the uncrowned emperor among the poets of his age. He occupied the exalted place of *Vidyādhikari* in the Kondavidu court, a place of great honour and power. This was a period when prowess was recognised,—prowess in arms and prowess in learning. Each kingdom was trying to establish its supremacy, and so also each poet. Hence we see literary pedantry and scholarship predominating in the literary works of this period.

In literary history, Srinatha, as a pioneer of an epoch, gave a new lead in shaping the theme and tone of the *Kāvya-prabandhas*. His translation of the Sanskrit *Naishadkāvya* into Telugu as *Śringāra Naishadha* is the 'living corpus' of the author's poetic genius. The original *Naishadha* has a unique place in Sanskrit literature, and it is highly praised for its erudite diction, inimitable and intricate style and also for the elaborate grand portrayal of the story. Srinatha's translation excels in some aspects the original itself, and thus justifies its own unique place in Telugu literature. His translation paved the way for the *Kāvya-prabandha* type of works which accelerated the swing towards Prabandhas. *Bhimakhaṇḍamu*, *Kāśi Khaṇḍamu*, and *Hara Vilāsamu*, are also high class Kāvya of Srinatha with majesty and stateliness of style, the rhythm and cadence of his words being superb. In fact, the works of Srinatha linked the bygone age of *Purāṇas* with the next age of the *Prabandhas*. In his other work *Palanāṭi Vira Charitramu*,

Srinatha was the pioneer of an untrodden field of literary effort. This work was a ballad depicting the heroic legends of the Palnadu rulers, powerful in its appeal to sentiments and very popular with the people. The influence of *Dēśi* on Srinatha can be seen in this work. *Kriḍābhirāmanu*, ascribed to Srinatha, gives us an insight into the urban life of his times. No Telugu poet other than Srinatha of any age, drank the cup of life so exhilaratingly to its last drop, and wielded so much influence in the trend and tone of the contemporary literature. His influence on Peddana (16th Century) who was acclaimed as the father of Telugu Prabandhas and upon the other Prabandha poets was immense.

Potana, a contemporary poet of Srinatha was however an antithesis to Srinatha in many ways. As a great devotional poet, he gave the Andhras the *Bhāgavatham*, in Telugu. It is a work more popular with the people than the Rāmāyaṇa or the Mahābhārata. Potana had a singing soul, and lyricism runs all through his poetry. His style is enchanting, and his poems, if properly recited take us to blissful state of aesthetic exhilaration. Potana, unlike other poets of his age who took to translation of Sanskrit Kāvya of literary merit, chose the *Bhāgavatam* as a means of emancipation for himself and the people. We see the influence of Nachana Somana and Errana in *Bhāgavatam*.

Another contribution of Potana was *Bhōginī Daṇḍakamu*, which marked the first *Śringāra Daṇḍaka* in Telugu literature. *Daṇḍaka* is a short composition of metrical prose usually intended to evoke the blessings of God on oneself. This being erotic in its content, was undoubtedly a composition of his youthful days and it throws light on the social outlook of the times. We have come to a period where sensuousness and ribaldry were no longer taboo among the rulers and the affluent classes of the society.

Pinaveerana was an associate and a great admirer of Srinatha. His poem *Śringāra Śakuntalamu*, Kāvya-prabandha was based as the author himself acknowledged, on the play of Kalidasa and also on the original story in the *Bhāratam*. Like his master Srinatha he was also a great stylist, and his style was

characterised as the "lily that gently unfolds its petals and suffuses the air with its soft aroma".<sup>7</sup> The fact that Srinatha and Pinaveerana qualified the titles of their two great works with the adjective term *Śringāra* indicates the trend of poetry of the period. Madiki Singana was one of the major poets of this age who wrote *Padmapurāṇamu* and *Vāsishṭa Rāmāyaṇamu*. He also translated the Daśama Skanda of *Bhāgavatham* taking *Dvipada* for its metre. *Sakala Niti Sammatamu* of the same author was an anthology of poems selected from various Telugu poets, the first of its kind in Telugu.

Daggupalli Duggana, the author of *Nācikētiṭṭhāpākyānamu* happened to be both a relative and a student of Srinatha. Yet he followed a different way, leaning towards puritanism.

One feature of this period was the appearance of a few important verse romances, like the *Bhōja Rajiyamu* of Ananthamatya, the *Vikramārka charitra* of Jakkana, and the *Simhāsana Dwātrimśika* of Koravi Gopana. Though the stories of these works bear some similarity, each is peculiar in its art. Koravi Gopana's work is highly valuable to the social historian of the period. Dubagunta Narayanakavi translated the *Panchatantra*. It was also translated by Baicaraju Venkatanadha kavi of the same period. We have in this period a unique pair of poets in Nandi Mallaya and Ghanta Singaya, who jointly authored *Varāhapurāṇamu* and *Prabandha Chandrōdayamu* in Telugu. Even in this period the adaptation of some Sanskrit plays into *Kāvya* form continued. It may be of some interest to note that joint authorship is not uncommon in Telugu literature.

Gaurana's *Hariścandrōpākhyānamu* and *Navanātha Charitra*, the *Śivalilā Vilāsamu* of Kommana, the *Śrirangamāhātmyamu* of Bhairavakavi, the *Champū Basavapurāṇamu* of Piduparti Somana and the *Mairāvāṇa Charitra* of Madaya, though works of the second rank have their place in Telugu literature in view of some literary tendencies which they represent.

7. See Chenchiah and Bhujanga Rao - History of Telugu literature,



We have some interesting works written during this period. Mention may be made of the *Ratnaśāstra* of Bhairava, the *Rasābharaṇamu* and the *Chandōdarpaṇamu* of Ananta, and the *Paratavarasāyaṇamu* of Eswara Phanibhatta. Towards the end of the 15th century, Annamacarya composed several thousands of devotional songs of *Bhakti*, *Madhura* and *Śringāra* type. He was a contemporary of Purandara dasa and a pioneer in the branch of devotional songs in Telugu. Kshetrayya, Thyagayya and other *Vāggēyakāras* of the later period followed the foot steps of Annamacharya. Thimmamba, with her contribution of *Subhadra Kalyāṇamu* enthroned herself as the first poetess in Telugu literature.

The noteworthy feature of Srinatha's age was the multiplicity of poets and the voluminous output of poetical works representing various features of the Kāvya Prabandha. Becoming amused over the rapidly growing number of poets in his time, Srinatha in one of his characteristic stray verses is said to have addressed a donkey in the streets of Kondavidu :

“Art thou too not a poet, Oh Donkey !  
For, I have my own suspicions”.

The Telugu original is as follows :

బూడిద బ్రుంగివై యొడలు పోడిమి దక్కి మొగంబు వెల్లనై  
వాడల వాడలం దిరిగి వారును వీరును చెచ్చోచో యనన్  
గోడల గొందులందొదిగి కాయుచు నుండెడు కొండపీటిలో  
గాడిద నీవునుం గవివి కావుగదా యనుమాన మయ్యెడిన్

— చాటుపద్య మణి మంజరి. పద్యం. 892.

## 2.6 The Age of Srikrishnadevaraya (1500-1600 A.D.):

In the later half of the 15th century, the Gajapatis of Cuttack, put an end to Reddi kingdoms in Andhra. With the ascent of the Vijayanagar throne by Sri Krishnadevaraya in 1509, the imperial glory of the Andhras commenced and the Gajapatis fled to their borders. Stemming the tide of Muslim

invasion on one side, Sri Krishnadevaraya consolidated, expanded, and established an empire as wide and glorious as any witnessed in the annals of South India. His rule, after glorious battles and splendid victories, brought peace, plenty and prosperity to the people. A new life, a new inspiration, and exhilaration came to the people, corresponding in many respects to the Elizabethan era in the history of England. The surging wave of enthusiasm and imperial pride all over the country gave birth to a literary movement by far the brightest and original in the history of Telugu literature. The king Krishnadevaraya himself was a great poetic genius. He was a scholar and writer in Sanskrit, Telugu, and Kannada. His court was adorned by the great poets of the age, by the *Ashtadiggajas* or the eight great poets in his court who vied with each other to exhibit originality and superiority in literary craft. Great literary festivals were celebrated in the spring every year and literary talent was richly rewarded. Everyone with a little education was inspired to be a poet, and every poet aspired to be a court poet. It was indeed the glorious period, nay, the golden age in Telugu literature.

**2.6.1 The Prabandha :** Until the dawn of the 20th century, the tendency of the Telugu poets in general was to translate Sanskrit works of their choice. The poets of different periods gave the great epics and the best of classics to the Telugu people but original and independent works as a rule were hardly attempted, with perhaps *Palnāṭiviracaritra* as an exception. The works of *Saiva* poets were, of course, of a different character. The prospering people of Vijayanagar wanted novelties in everything. Under the royal patronage, poets also were given an impetus, and they wrote for self expression and for the display of their individuality. Thus, the changed times and the changing tastes resulted in a new branch, in the form of *Prabandha*, far different from *Kāvya* in the treatment of the plot and descriptions. The studied, decorative style in the figurative and rhetorical language predominated. In short, the *Prabandha* in Telugu was a unique form, incorporating the best of the dramatic, lyric and *Kāvya* elements. We shall see how the *Prabandha* quickly emerged as a unique and original literary

form for a century in the hands of the master artists, followed by a rapid deterioration in the hands of mediocre poets.

The *Manucharitra* of Allasani Peddana the doyen among the court poets, was a great piece of literary art. It set the new age, winning great applause from his contemporaries. In the recent history of Telugu literary criticism, it evoked much criticism, only to reestablish its unique position on firmer grounds. Ingenious in creating and developing situations, the author was a great dramatic artist with skill in dialogue and characterisation. Marana and Srinatha seemed to have influenced the style of this author.

Next in status and stature to Allasani Peddana in the royal court was Nandi Timmana, the author of *Pārijātāpaharaṇamu*. The plot is simple, but the sweet-tempered author develops it every skilfully making the character Satyabhama, as a *Khaṇḍita Nāyika*, is his own creation. His poetry is full of honeyed words, sweet sentiments, and elegant imagery.

Sri Krishnadevaraya, the king among the poets, and poet among the kings, was the soul-force of the new literary movement of the age. His prabandha, the *Āmuktamālyada*, is known for its high style. Though the story with its sub plots lacks the shapeliness of a fine figure, the garb of poetry that he gives even to simple things is vigorous. His keen observation on men and things is well reflected in this work and speaks highly of the poetic genius of the author. As a nature poet, he excels in his description of the cycle of seasons.

Ayyalaraju Ramabhadrakavi ventured to give the story of Rāmāyaṇa in the *Prabandha* form, but he failed to do full justice both to the story and the form. He attempted to give this story, the Prabandhic touches by introducing all the *Aṣṭādaśa varṇanas*. He puns on words and many times strikes a wrong note in the symphony of sentiment, situation and expression. His work was an indication how every poet of this period wanted to express himself in *Prabandha* form and style.

Dhurjati gave us in his *Kālahasti Māhātmyamu*, a sthala-purāṇa in the form of a Prabandha. As a śaivaite he chose to narrate the stories of great devotees to Lord Siva. He expresses himself very forcibly and vividly. His *Kālahasti Satakam* is highly ranked among the Telugu *Satakas* for its lyric quality, sincerity of tone and soul stirring expression.

Madayagari Mallana wrote *Rājaśekhara Charitramu*. Chivalry and romance was well depicted in this prabandha. Sankusala Nrisimha kavi was the author of *Kavikarṇa Rasāyanamu*. He made an interesting departure in entitling his prabandha, and he justified it. He excels in handling the theme and style.

The name Tenali Ramakrishna is well known to Andhras as a resourceful court jester for his witty sallies, practical jokes and funny pranks. But the poet Ramakrishna, as revealed in his *Pāṇḍuranga Māhātmyamu* is altogether a different personality. Like Dhurjati, he gave another Sthalapurāṇa i.e. *Ghaṭikācala Māhātmyamu* in the form of a prabandha, superior in literary art.

Pingali Surana was a poet of great originality and an initiator of new literary forms in the Prabandha age. His *Rāghava Pāṇḍaveeyamu* was the first *Dwyarthikāvya* in Telugu. It was a great and novel achievement, more a linguistic feat than a literary art. His next work, *Kalāpūrṇodayamu*, was a poetic novel, which had neither a fore-runner nor a follower in Telugu. The story resembles that of the Comedy of Errors by Shakespeare, his contemporary in England. Evidently the poet was far ahead of his times in conceiving such an original theme, with an ingenious construction and narration of the story. The last work of Surana was *Prabhāvatī Pradyumnamu*, in which he steered back to the popular prabandha form of the age and gave the best of his art in it. Of all the poets of this age, Pingali Surana was the most highly original and creative in his poetical works.

Ramarajabhushana was the author of three works : (1) the *Narasabhūpāliyam*; (2) the *Vasucharitra*; and (3) the *Hariśchandra-Nalōpākhyānamu*. The first one was a treatise in verse on poetics. *Hariśchandra-Nalōpākhyānamu* was a *Dwyaṛthikāvya*, which seems to have been composed in rivalry with the work of Surana. He had a mastery over Sanskrit and Telugu vocabulary with a natural gift for *ślēsha*. The *Vasucharitra* is an exemplary prabandha, superior to all the age. Every component part that makes a Prabandha reached its full height in his hands. This prabandha is really the pride of Telugu literature, the equal of which is not found even in Sanskrit. It is the only Telugu Kāvya translated into Sanskrit within fifty years after its composition.

The above are the major architects of Prabandha form, Ramaraja Bhushana being the master-architect. We have a galaxy of minor prabandha poets, some striving to imitate these masters, and a few who made a departure from this beaten track.

Ponnaganti Telaganarya, was the author of the *Yayāti Charitra*, a poem in *Acca Tenugu*. It was the first of its kind and was dedicated to a Muslim ruler. *Acca Tenugu* which is devoid of Sanskrit words in Telugu, is highly artificial as a language. Addanki Gangadhara kavi was another minor poet who was also patronised by a Muslim king, and he wrote *Tapatisamvaraṇōpākhyānamu*, Sarangu Tammaya composed *Vaijayanti Vilāsamu* in a lucid style, Kamsali Rudra Kavi, the author of *Nirankuṣōpākhyānamu* and Tarigoppula Mallana, the author of *Chandrabhānu Charitramu* are notable for the prabandha style in their works.

Towards the end of the 16th century, we find that some of the inherent defects of the prabandhas were stressed by the later poets in the name of art, only to deteriorate and stagnate in the succeeding period, "These prabandhas", in the words of B. Lakshmi Narayana Rao, "are like pleasure gardens intended for the recreation of the fortunate few who alone can admire the cultured flowers and beauty spots".<sup>8</sup>

8. Classical Telugu Literature, The Indian Express Supplement - 1st October 1953.

## 2.7 The Southern School of Telugu Literature (1600-1750 A.D.):

The battle of Tallikota in 1565 A.D. was a great turning point in the political and literary history of the Andhras. The disintegration of the Vijayanagar empire marked the decline of the Prabandha era, which outlived the political calamity for nearly half a century. With the beginning of the 17th century gloom and darkness had set in. We find literary deterioration and stagnation, with its 'swan-song' heard in the Southern royal courts of Tanjore and Madhura. After the battle of Tallikota, the whole of Andhra came under the shadow of political subjugation and tyranny. But the Andhra Naik kings in the South, with their established independence, emulated the tradition and patronage of the Vijayanagar kings in arts and letters for some time.

**2.7.1 The Tanjore Court :** In King Raghunatha Naika, we find a second Krishnadevaraya. He was a patron of Sanskrit and Telugu poets and he also wrote a few works in Sanskrit and Telugu. He was a great exponent of the science of music. His *Valmiki Charitra* was a *prabandha*, ranked high for the realism of art. His *Sringara Savitri* was another *prabandha*. He wrote *Ramayana* and also the *Nala Charitra* in *Dvipada*.

Chemakura Venkatakavi was the court poet and the author of two *prabandhas*, *Vijayavilasamu* and *Sarangadhara Charitra*. He established a place for himself on a par with some of the *prabandha* poets of the Vijayanagar period by his skill in expression and the tenor of his Telugu idioms. The notable feature of the Tanjore court was the equal honour it afforded to the women poets, Madhuravani and Ramabhadramba who adorned the court of Raghunatha Naika.

Vijayaraghava Naika, the son and successor to Raghunatha Naika, excelled his father in his contribution and patronage to letters. A great lover of arts and letters, he devoted all his time to the pleasure of literary composition,

witnessing the performances of his *yakshagānas*, and enjoying the music and dance performances in his court. His works number more than a score of *yakshagānas*. Krishnamba and Rangajamma were the women poets of his court. Rangajamma, authored *yashagānas* and *prabandhas* in Telugu. Chengalva Kala kavi was another court poet who wrote a *prabandha*, *Pārvati Parīṇayamu*. The name of Kshetrayya, the great composer of *Muvvagōpalapadamulu* was associated with this court. Vijayaraghava Naika also composed many lyrics or *gēyas*. In the year 1675, the Marathas seized Tanjore and ruled it until the time of Dalhousie. Even during the period of the Maratha rulers (1675–1780). Telugu was highly patronised. Many of the Maharastrian rulers of Tanjore learnt Telugu and some of them wrote *yakshagānas* in that language. We have innumerable *yakshagānas* composed under their patronage. We find the influence of the Telugu *yakshagānas* on Maharastra literature. *Rādhikā Sānthwanamu* of Muddupalani (1740–1765) was a noteworthy *prabandha* of this period. The commendable contribution of this period was the establishment of Saraswati Mahal, a great library by the Maharashtra rulers. This preserved much of our Telugu literature of the past.

**2.7.2 The Madhura Court :** Contemporary to the Tanjore Naiks, the Naik rulers of Madhura also patronised Telugu at their court. Prose works and erotic *prabandhas* form the major contribution of this court. *Satyabhāmā Sāntwanamu* of Kameswara Kavi, *Śrīngāra Rādhā Mādhavam* of Velidandla Venkata-pati, *Ahalyā Sankrandanam* and *Rādhikā Sāntwanamu* of Samukham Venkatakrishnappa and *Tārā Saśānkamu* of Sesham Venkata-kavi were written at the Madhura court. Vijayaraghava Chokkanatha (1680–1704) wrote two prose works, *Nāgamā-nātmyamu* and *Śrīranga Māhatmyamu* in the colloquial style. Samukham Venkatakrishnappa composed the prose versions of the *Jaimini Bhāratam* of Pinaveerana and the *Sārangadhara Charitra* of Cemakuri Venkata kavi. Kandurti Venkatachala-pati wrote the prose versions of the *Mahā Bhāratam*, *Bhāga-vatam* and *Rāmāyaṇam*. He was also the author of a *prabandha*, namely, *Mitravindāparīṇayamu*.

**2.7.3 The Pudukkota and Mysore Courts:** In the courts of Pudukkota and Mysore also, Telugu enjoyed the patronage of the rulers. Pudukkota's contribution under Raja Raghava Tondaman (1767-1789) was more in the form of dictionaries and anthologies. Nudurupati Sambakavi of that court authored two lexicons in verse, *Āndhra Kōṣamu* and *Sāmba Nighaṇṭuvu*. Raghava Tondaman wrote *Parvati Pariṇayamu*, a Telugu prabandha.

Kaluve Veeraraju, Nanja Raju, and Tupakula Anantabhupala rendered some epics and purāṇas into Telugu prose.

We find in the southern school great output of Telugu works, mostly *yakshagānas*, erotic *prabandhas*, prose versions and lyrics. Compared to the literature of the past, and poetry was cultivated by all sections of people, including women. The influence of music and dance can be seen in these works. Canons of high literary art were more respected in their violation. We find in this period a definite taste for erotics and ribaldry among the poets and their patrons. The predominance of fine arts, and consequently, the importance of the courtesan class were perhaps responsible for this taste. Yet, we find originality and innovation.

**2.8 The Age of Decadence (1700-1857 A.D.):** Contemporary with the southern school of Telugu literature, we have a good number of poets patronised by the petty chieftains all over Andhra during 17th and 18th centuries. But they were not resourceful. They were verifiers and imitators. Even the best of them did not contribute anything new. Those that aimed at distinguishing themselves during this period either indulged in the superficialities of poetry or exhibited pedantry and linguistic acrobatics. Imagination was rare, poetic thought completely absent, and the art and spirit of poetry were not thought of during this period. Imitation of the prabandha poets was their banner. The *Sivaramābhyudayamu* of Ramamatya and the *Krishna rāghava charitra* of Surya Prakasa kavi are imitations of Surana and Ramarajabhushana. Some imitators excelled in creating *Thyarthi kāvyas*. Elakuci Balasaraswati, the author of



*Rāghava Yādava Pāṇḍaviyamu* is an example. Again he has been imitated both in theme and form by Raghavakavi, in his *Yādava Rāghava Pāṇḍaviyam* and by Ayyagiri Veerabhadrakavi in his *Rāghava Yādava Pāṇḍaviyamu*. These imitations were again excelled by Oruganti Somasekharakavi in his *Ramakrish-ārjuna Nārāyaṇiyamu*, 'a tour de force' of four-fold meaning. The language of these works is mostly Sanskritic.

We also find in this period many imitations of the *Vasu Charitra*, and they are aptly termed *Pillavasucharitras* or imitation-Vasucharitras. *Kavirāja Manōranjanamu* of Abbaya-matya, *Kavijanananjanamu* of Surakavi, and *Śakuntalā Pariṇayamu* of Krishna kavi may be mentioned among the wide crop of such imitations. This only indicates the poverty of originality and the paucity of imagination in the poets of this period.

During this period we see another tendency in the production of pure-Telugu or *Acca tenugu kāvyas* in imitation of the *Yayāticcharitra* of the 16th century. Kūcimanci Timma kavi's *Nilā Sundarī Pariṇayamu* and *Rāmāyaṇa* are examples of this kind. Allamarju Ramakrishna kavi wrote a *Bhāratam* in pure Telugu, and Tirumamidi Seetharamaswami wrote *Kavvaḍi Kayyamu*. The purist tendency of these poets was not an expression of genuine concern for the native element in Telugu language. *Acca Telugu* is an artificial form neither spoken by people nor found in earlier works, and it involved unintelligible circumlocution of expression. Added to such dry and insipid compositions in pure Telugu, we have in this period works in *Nirōṣṭhya*, *Nirvacana*, etc. which are oddities in poetry.

We have in this period only a few works which can be mentioned as having some poetic merit. Kankanti Paparaju wrote a *prabandha* of a high order in his *Uttara Rāmāyaṇamu*. Puspagiri Timmana, to some extent, was original in his *Samīra-kumāra Vijayamu*. Timmakavi wrote *Bhāratamu* in *dwipada* metre. The *Chandralēkāvīlāpamu* of Kucimanci Jaggakavi was a type by itself. Enugu Lakshmana kavi made a good translation of Bhartruhari. Chitrakavi Singana contributed *Bilhaṇi-yamu*. Pingali Ellanarya's *Tōbhya charitra* is a work on the life

of a Christian Saint. Mangalagiri Ananda kavi's *Vēdānta rasāyanamu* is a poem on the life of Jesus Christ. Dittakavi Narayanakavi wrote the historical kavya of *Rangarāya Charitra*. The *Śuka Saptati* of Kadiripati, the *Hamsa Vīmśati* of Ayyalaraju Narayana kavi, and the *Rāvaṇa Dammiyam* of Lakshmana kavi, are noteworthy to indicate the taste and literary talent among the Telugu poets during this period of decadence.

**2.9 The Summing up :** Such in brief, were the origins, growth, and extent of Telugu literature down to the dawn of the 19th century. Let us recapitulate the main characteristics, tendencies, and forms of Telugu literature. existing at the time of the Western impact.

The medieval night had already set in on India at the time when Telugu literature had its origin in 11th century A.D. and it did not end until the 19th century. For over a thousand years, the Indian intellect slumbered, and practically it produced no new thought. On the other hand, the Indian learning and culture were constantly subjected to political upheavals and suppressions. It was in such an environment that Andhras had to make their history and develop their literature. In view of the unsteady political conditions in their region, it is not surprising that Telugu literature grow up with many deficiencies and shortcomings when compared to English literature.

Fortunately or unfortunately, the Telugu language form its beginnings was under the continuous dominance of Sanskrit as Sanskrit always reigned supreme in Andhra; and it was jealously cultivated and often used as a literary expression in every age. Yet, it was Sanskrit that provided Andhras with a great spiritual and intellectual background. In fact, the Telugu language in its own land played a subservient role to Sanskrit, and Sanskrit supplied the content to Telugu literature of the past. The history of ancient Telugu literature, it may be said without much hesitation, was the history of translations and adaptations from Sanskrit. Very few original works were produced, and they can be counted on one's fingers. Even the

completely original works like *Basavapurāṇamu* and *Paṇḍita-rādhya charitra*, and the supposedly original Telugu *prabandhas*, were also indebted to Sanskrit for theme, imagery, language, rhetoric and prosody. Almost all other literary models, concepts, canons and figures of speech on which Telugu literature subsisted until the 19th century were derived from Sanskrit.

Telugu poetry until the 15th century grew under religious obsessions, though the best of it was sectarian. The poetry of of the *kāvya* and *prabandhas* in the 15th and 16th centuries were oriented towards *Śringāra*, the sentiment of love. Physical attractions were described with an elaborate minuteness, often repulsive to delicate feelings. The Southern poets in 17th and 18th centuries indulged a great deal in sexual themes, freely violating all canons of decency. Contrary to ethical principles, they portrayed sex in a vulgar manner.

The *Kavitraya* were the great masters of style in Telugu literature. Even the poets of the 15th and 16th centuries were resourceful in diction and style in their *kāvyas*. In the works of the 17th and 18th century poets, we see stereotyped ornamentation in style and pedantry in language. The similes became far-fetched, pointless and obtruse. Hyperbole degenerated into limitless exaggeration. *Ślēsha*, *Chitra kavita*, alliteration, and punning on words were resorted to and overdone *AD NAUESUM*. The poetry of the period was not the result of any inspiration and the expression reached a ludicrous level in the *Ślēsha kāvyas*, *Dwyarthi* and *Tryarthi* *kāvyas*, and *acca Telugu kāvyas* of this period. It appeared as though genuine poetry had become dead long before this period.

Among the literary types, we have a few works original in form and theme. The *Sataka* form is one, which every poet in the past adopted for their juvenile efforts in literary compositions. From about the 16th century onwards we have an ample flow of *Satakas*, running to several hundreds by the end of 19th century. Some were anonymous, and the authorship of

many is under dispute. We have some of the lyrical elements in this *Sataka* poetry, particularly in the devotional and religious ones, Vemana the 'rustic epigrammatist' of the 17th/18th century gave the Andhras over two thousand didactic verses which are a treasure to be proud of, We have a few *daṇḍakas*, and a score of *udāharāpas* too.

The *Vinnapamulu* or *Vacanamulu* of Krishnamacharya and the *Sankirtanas* of Annamacharya form the characteristic contribution of Andhras usually not found in Sanskrit. They are highly devotional, lyrical and imaginative in content and form.

The *Padamulu* also form a special type in Telugu literature, and we have a rich crop of it contributed by the southern school in the 17th and 18th centuries. But these should not be judged by the standards of pure literature for they have a high place in the realm of music.

We had no dramas in Telugu till the 19th century. Ancient Telugu poets like Mancana, Pinavirana, Nandi Mallaya and Ghanta Singaya translated some Sanskrit dramas into *Champū kāvyas*. But we find from the days of Vijayanagar, *Yakshagānas* or the folk plays, in Telugu. We have a number of them on interesting themes. These *yakshagānas* mainly intended to the common folks were not of any acknowledged literature value, but their composition was the dominating tendency among the poets of 17th and 18th centuries.

From the beginning of Telugu literature, verse was the medium of all poets and writers. The prose part of the *Champū kāvyas* and *prabandhas* was afflicted with all the infirmities of poetic composition such as over ornamentation, *ślēsha* and alliteration. It was mainly a kind of poetic prose. It is only during the 17th and 18th centuries that we come across a few prose versions of the epics. But prose as an expression of thought was not evolved in Telugu until the 19th century.

Humour and satire were not developed in the past and leud poems passed off as humour in the decadent period. Kavi Choudappa is an example of one such author whose verses reflect the low taste of the people of the times.

Telugu poetry in the past did not allay itself much with life and reality. The poets, with excessive pre-occupation in superficial techniques of poetry, neglected to hold a mirror upto life in their works.

Finally, we have to mention that Telugu literature at the beginning of the 19th century was in a decadent state lacking vigour or originality both in form and content. The new ideas and ideals that came through English and other socio-political influences gave new life and energy to the literature in the country and the result was the onset of modern era in Telugu literature.

### 3. CHANNELS OF ENGLISH INFLUENCE

**3.0 Direct Influence :** With the discovery of a sea-route in the year 1498, India was brought into contact with modern Europe. The Portuguese were the first Europeans to step on the shores of India, followed by the Dutch, the French and the English. The Portuguese visited the courts of Vijayanagar and were the first Europeans to trade in Andhra. They called the Andhras, *Gentoos*. The Portuguese did not establish any settlement in the East coast and evidently their influence was hardly felt on Andhra. But the Telugu language recorded the short-lived mercantile contact with the Portuguese by retaining some Portuguese loan words: For eg. *kāja* (casa); *vēlam* (leilao); *mējā* (mesa); *mōstaru* (mostara); *bottāmu* (botao); *istri* (estirar); *anāsa* (ananas) etc. There are many more Portuguese loans in Telugu which reflect the Portuguese contact with Andhra. The Dutch did not seem to have established any direct relations with the Andhras, but their contact with Andhra is also evidenced in Telugu by a few Dutch loan words like *hārts* (harten) *thurupu* (troef) etc. The French, along with the English, had closer contacts with the Telugu people and their rulers as well for a long time in Andhra. They were the first Europeans to establish political contacts with the Andhras. In the year 1753, the English obtained a major part of the present Circar districts from Salabat Zung as a concession. They partook in the battle of Bobbili with political motives. Though the French renounced their coastal acquisitions in the year 1763, the Andhras had a petty French pocket in the settlement at Yanam until recently. We have better reminiscences of the French contacts both in language and literature. A good number of French words were borrowed into Telugu. For eg. *kusini*, *pharangi*, *parāsu*, *kamānu* etc. Dittakavi Narayana kavi (1790 A.D.) recorded the important role played by the

French in the battle of Bobbili in his *Rangarāya Chaitra*. The bards of Andhra sing the battle of Bobbili to this day. Sir Mount Stuart Grant-Duff, Governor of Madras (1881-1886) on his visit to Vizag recorded that the nautch girls of the place danced to French tunes which they had learnt from the French soldiers under Bussy.<sup>1</sup>

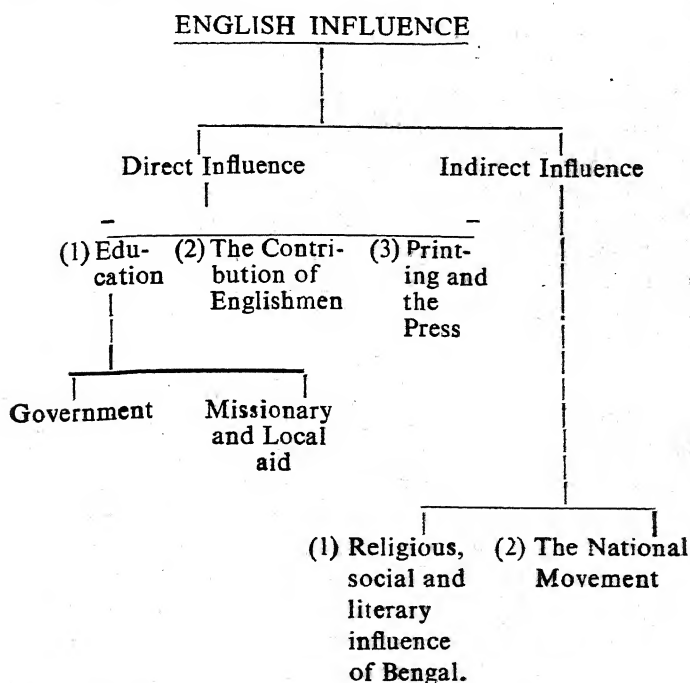
It must be clearly borne in our minds that the short lived contacts of the Portuguese, the Dutch and the French, as elsewhere in India, did not leave any deep impression on the people of Andhra. Everything that exists under the name of Western influence or the European impact came to be felt in our country only through the English and the terms Western influence and English influence are the same in the context of our survey.

The year 1639 A.D. marked the beginnings of direct contact with the English, for it was in that year, English secured a piece of land—the present Madras area, then a part of *Āndhra dēśa*—from Rangaraya of Chandragiri and constructed the Fort St. George. During the 18th century the English were drawn into the political arena of South India to compete with their French rivals and they soon began to acquire territory. By the year 1800, all of the Andhra area came under the rule of the English, and it constituted a major part of the territory of Madras Presidency. Thus, the beginning of the 19th century heralded the dawn of a new era for the Andhras, phenomenal in every way. A period of uniform administration began and a congenial atmosphere for a gradual awakening and enlightenment was created. Various channels and agencies of English influence came into being. The history of the 19th century in Andhra was the history of several institutions and movements through which English influence acted upon the life and thought of the Telugu people. The changes in the aim and policy of the Government, and the moral and material improvement they brought about, thus creating an entirely new atmosphere during this century, gradually awakened the people to an intellectual

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1. Modern India and the West - Ed. O' Malley, Page 49.

expansion and renaissance. Before we proceed to examine the nature of such influences, it is necessary to describe the main channels and agencies through which the English influence exerted itself upon the minds of the people and found expression in their literature. These may be classified broadly into two categories, direct and indirect. All the various activities come under these two and progress towards the same goal by modifying or supplementing the activity of one another. The following indicates the classification of the channels of influence followed in this survey.



**3.1 English Education:** Among the various channels through which Western influence came to be felt in India life, English education was the most important and fertilising. "Of all the measures which the British rule has adopted", wrote Syed Mohammad, "for the material and moral progress and prosperity of India, none is more important or more enduring in its



moral, social and political effects than the inauguration of the policy of imparting a knowledge of the English language, literature and sciences to the people of India. The policy is unique in its nature; it has never been tried on such a grand scale by any other nation, within the range of ancient or modern history".<sup>2</sup> It will be relevant to trace briefly with special reference to Andhra, the early history of Educational system introduced by the British. But it must be noted in this context that the policy and expansion of English education in Andhra was the same as followed in Madras Presidency which included the Andhra region and hence a separate history of English education in Andhra is not attempted. Yet, an endeavour is made here to trace briefly the beginning and the growth of English education in Andhra. English education in Andhra, as elsewhere in India, came to the people through two agencies, namely the Government and the Christian Missions. Though the missionaries were the first to impart English education, the Government took it up soon as a part of their administrative function. We shall consider the achievements of the Government first before we proceed to assess the missionary contribution in this area.

The East India Company showed some interest in the spread of English education, but its efforts were slow for a long time. In the year 1812, the company established a college in the Fort St. George, particularly for giving the civilian officers instruction in the languages of the people. The Telugu pandits, Udayagiri Venkata Narayanaiah, Vedam Pattabhirama Sastri were associated with the Fort St. George. The College had a press of its own. Not satisfied with the books published by the missionary bodies, a *School Book Society* was established by the Government in 1819 with a view to providing books of a secular nature, different from those published by missionary bodies. The publications of this Madras School Book Society, from 1819 to 1854, was a successful attempt towards the development of vernacular literature. Prof. C.S. Srinivasachari writes, "the Government felt that there was a greater need for

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2. Syed Mohamad, History of English Education in India, 1895.

production of books in Telugu which would serve the double purpose of assisting civilians, missionaries and other Europeans, and also of helping the natives in the acquisition of English knowledge".<sup>3</sup> It was the Telugu masters and scholars of the College at Fort St. George who greatly helped in the promotion of linguistic studies and English education. The encouragement that this college gave to Telugu during its existence was of very great importance. It recommended the purchase and publication of *Āndhra Dipika*, the first alphabetical dictionary in Telugu by Mamidi Venkiah. It also published in 1816 A.D. Campbell's *A Grammar of Teloogoo language commonly termed as Gentoo* and later his dictionary. The college acquired by payment the books and manuscripts collected by Colonel Collin Mackenzie (1754-1821). In the year 1819, the College Board transmitted to England copies of the *Tales of Vikramārka* in Telugu written by R. Gurumurthy Sastri, Telugu master in the College. The English-Telugu Dictionary compiled by Mr. Morris (1798-1858) was also published by the College Board. The *Gentoo Vocabulary* by Mr. W. Brown was purchased and published by the College in 1818. Later the College brought out the English translation of Vemana's verses by C.P. Brown. The College Board also rendered some help to Dr. Caldwell in the publication of his *Dravidian Affinities*. We have evidences that the Fort St. George College and its Book Society, apart from publishing some major and important works in Telugu also undertook to issue many readers, school books and translation guides which brought English education closer to the people and also improved their language.

When the college in the Fort St. George was thus slowly radiating English influence all round, Thomas Munro, during the period he was Governor of Madras (1820-1827) gave his earnest attention to the subject of the education of his Presidency. He instituted in the year 1822, a survey of the schools and the state of indigenous education in the Presidency through a circular letter to all the District Collectors. On receiving the

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3. See the Promotion of Dravidian Linguistic studies in the Company's days, 1925 - C.S. Srinivasachari,

reports from every Collectorate and Tahsil about the poor state of indigenous education, he draw up a scheme for the maintenance of schools at every collectorate and Tahsil. Munro, the great statesman stated, "Whatever expense the Government may incur in the education of the people will be amply repaid by the improvement of the country, for the general diffusion of knowledge is inseparably followed by a taste for the comforts of life, by exertion to acquire them, and by the growing prosperity of the people".<sup>4</sup> He set up a Committee of Public Instruction for carrying out the educational scheme that he had prepared. The functions of the above committee were "to superintend the establishing of the Public Schools, to fix on the places most proper for them, and the books to be used in them, to ascertain in what manner the instruction of the natives may be best promoted, and to report to the Governor the result of their enquiries on this important subject".<sup>5</sup> So, the Committee of Public Instruction came to function under the Government for the general improvement of the education of the people in the territories subject to Fort St. George.

Meanwhile the *Cause celibre* of Indian education was fought out in the Council of the Governor-General at Calcutta. Considering the famous Minute of Lord Macaulay, the Government of India took a momentous decision on 7th March 1835 and declared that 'the great object of government ought to be the promotion of European literature and sciences among the natives of India and that all the funds appropriated for the purposes of education would be best employed on English education alone'.

In accordance with the decision of the Government of India, the Government of Madras abolished the Board of Public Instruction in the year 1836, and in its place established a 'Committee of Native Education'. The arrival of Lord Elphinstone as Governor of Madras in 1838 hastened the efforts to carry out the intentions of the Supreme Government in the

4. Sir Thomas Munro's Minute on Education dated 10th March 1826.

5. A History of English Education in India, Syed Mohamad, P. 36.

matter of English education in Madras Presidency. On 14th November 1839, a petition signed by 70,000 native inhabitants of Madras requesting for the opening of an English College in the City for imparting higher education was presented to the Governor under the lead of George Norton, the Advocate-General. Lord Elphinstone, in response to the request of the Madras public, set up a University Board called 'The President and the Governors of Madras University' in the place of the Committee of Native education established in 1836. It was presided over by George Norton. The prominent Telugu members of the Board were C. Srinivasa Pillay, Vembakkam Raghavachari, and K. Narasinga Rao, besides a few others. The activities of this Board resulted in establishing a High School in 1841 at Madras. This was the beginning of the Presidency College and indirectly, the starting of the University of Madras. Its first headmaster was Powell; and the first Telugu Pandit was Chadalavada Sitharama Sastruloo. Presiding over the opening function of the High School on 14th April 1841 Lord Elphinstone, the Governor, prophetically said that the proceedings they witnessed were "the dawn of a new era rather than the opening of a new school".

It is worth quoting 'in extenso' the words of Mr. Sathianathan, relating to the University and vernacular education. He wrote, "The vernacular department of the University was not worked very satisfactorily. Telugu, Tamil and Maratha were taught only superficially. The main object, however, which the Government had in view was to produce a class of good vernacular linguists, who, by the attainment of a thorough and critical knowledge of their own language, might, as teachers in schools, or as the writers or translators of useful books, be enabled to render their acquirements available to their countrymen; and in the words of the Court of Directors, 'communicate to the native literature and to the minds of the native community that improved spirit, which it is to be hoped they will themselves have imbibed from the influence of European ideas and sentiments.'<sup>6</sup> The object, however, was

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6. History of Education in the Madras Presidency, 1894, S. Sathianathan, Page 36.

not realised, though a considerable portion of the time assigned to vernacular studies was devoted to translation from and into English, and a prize was awarded each year for the vernacular exposition of portion of a standard English author. The great vernacular teachers of the time possessed a sufficient knowledge of English. The appointment of a vernacular superintendent was proposed with a view to introduce an improved system of vernacular instruction and the establishment of a training class for vernacular teachers. Among the duties proposed for the vernacular superintendent was the preparation and supervision of translations of approved English works into the vernacular languages and of the publication of an improved series of vernacular books. The University Board, however, was fully aware of the poverty of vernacular literature, and they pointed out to the government the difficulty of translating, satisfactorily, scientific and philosophic works. "In truth, only those English works", they reported, "which deal in simple narrative, in which little occasion arises for the use of abstractive terms, which relate palpable occurrences, sometimes surprising, sometimes interesting to the feelings, sometimes ludicrous, appear to admit of efficient translation. At all events such are the only works which, in translation, are attractive. They are such as to amuse the idle hour, and delight children, until their minds become more highly cultivated. But they are not the kind of class books through which it is desired to communicate substantial knowledge". Under these circumstances it appeared to the Board that the course to be encouraged was that of "a full and free exposition, rather than a translation of all the subject matter contained in any English work, by the assistance of, or entirely by, such natives as have attained a full comprehension of the subject matter, and also a proficiency in the English language". It would not be out of place here to draw attention to an important scheme drawn up by Lord Auckland on the subject of the preparation of vernacular class books. It was proposed by him, as early as 1839 that the Governments of the different presidencies should be cooperative through the bodies charged with the control of public instruction under their superintendence, in the common object of aiding in the preparation of any useful and comprehensive set of class books,

to be afterwards rendered into vernacular tongues of the several provinces". The practical outcome of this scheme was, however, very disappointing.

The next landmark in the educational policy of the Government of India falls in the year 1854, when the Court of Directors of the East India Company sent a memorable despatch to the Indian Government outlining their future policy in education. Before we proceed further it is appropriate to look at the extent of educational operations of Madras Presidency with special reference to Andhra region upto 1854. By this time we find in the Andhra area the towns of Bellary and Rajahmundry having a provincial school. A zilla school was established in Chittoor and some vernacular Telugu schools were also established in the Andhra districts. In 1853, G.N. Taylor, the Sub-Collector at Rajahmundry, started an Anglo-vernacular school at Narsapur and three branch schools in three towns in that neighbourhood. These schools were partly maintained by Taylor and partly by local subscriptions. The success of these schools impressed the people of the neighbourhood and they appealed to the Sub-Collector to establish vernacular schools in their villages, offering to defray the cost by a fixed annual addition to the revenue. This appeal resulted in some more schools being established in the area and the government provided the bigger schools with masters of a better kind. There was a native Superintendent to inspect the schools too. A few schools were in existence in the hill tracts of the Northern Circars. Lieut. MacDonald, who later became the Director of Public Instruction, took an active part in promoting education among the Khonds and Oriyas in the Northern Circars and it was at his suggestion that a few more schools were established in Andhra. An inspector also was appointed. The efforts of the Government in spreading English education were amply supplemented in Andhra by the Christian missionaries, which we shall see in detail in the next chapter.

The Court of Directors of the East India Company laid down in their Despatch of 1854, in clear though general terms, the principles that should govern the educational policy of the

Government of India. This despatch of 1854 was called the **MAGNA CARTA** of English education in India. "We have always looked upon the encouragement of education", said the Court of Directors, "as peculiarly important, because it is calculated not only to promote a higher degree of intellectual fitness, but to raise the moral character of those who partake of its advantage so as to supply you (the Government of India) with servants to whose probity you may with increased confidence commit offices of trust". The Despatch also suggested the means for the improvement and wider extension of education, both European and vernacular. These objects were,

1. The constitution of a separate department for the administration of education ;
2. The institution of universities at the presidency towns ;
3. The establishment of institutions for training teachers for all classes of schools ;
4. The maintenance of the existing government colleges and high schools and the increase of their number when necessary ;
5. The establishment of new middle schools ;
6. Increased attention to the vernacular schools, indigenous or other, for elementary education, and
7. The introduction of a system of grants-in-aid.

At the very outset, it was stated emphatically in the Despatch that the education which the Court of Directors desired to extend in India was that which had for its object the diffusion of European knowledge. It was under these instructions that the Universities of Madras, Bombay, and Calcutta were incorporated in 1857 on the model of the University of London, notwithstanding the tumult and anarchy of the Indian Mutiny which then prevailed. With the foundation of these Universities the most important epoch in the history of education began in India. The guiding principle with regard to language in the Despatch was as follows : "In any general system of education,

the English language should be taught where there is a demand for it; but such instruction should always be combined with a careful attention to the study of the vernacular language of the district and with such general instruction as can be conveyed through that language. And while the English language continues to be made use of, as by far the most perfect medium for the education of those persons who have acquired a sufficient knowledge of it to receive general instruction through it, the vernacular languages must be employed to teach the far larger classes who are ignorant of, or imperfectly acquainted with English. This can only be done effectually through the instrumentality of masters and professors, who may by themselves knowing English and thus having full access to the latest improvements in knowledge of every kind, impart to their fellow countrymen, through the medium of their mother-tongue, the information which they have thus obtained. At the same time, and with the importance of the vernacular languages becoming more appreciated, the vernacular literature of India will be gradually enriched by translations of European books, or by the original compositions of men whose minds have been imbued with the spirit of European advancement, so that European knowledge may gradually be placed in this manner within the reach of all classes of the people. We look, therefore to the English language and to the vernacular languages of India together, as the media for the diffusion of European knowledge; and it is our desire to see them cultivated together in all schools in India, of a sufficiently high class to maintain a school-master possessing the requisite qualifications".

The first entrance examinations of the University of Madras was held in September 1857. "Forty one candidates presented themselves of whom thirty six passed. The first examination for the Degree of B.A. was held in February 1858 and the two candidates that appeared passed".<sup>7</sup> The University of Madras gave a great stimulus to higher education in the Presidency and graduates of various faculties poured forth.

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7. History of Education in Madras Presidency - S. Sathianadhan, Page 58.



Apart from the government efforts, private enterprise came forth to meet the demand of English higher education for the Andhras, and many colleges sprang up in various parts of the Andhra dāśa. The following institutions which were started in the 19th century made a great contribution in sending forth graduates with a liberal English education among the Telugus.

1. Presidency College, Madras	...	1858
2. Christian College, Madras	...	1868
3. Bellary (Wardlaw) College, Bellary	...	1868
4. Noble College, Masulipatnam	...	1870
5. V.R. College, Nellore (School)	...	1875
6. Maharaja's College, Vizianagaram	...	1877
7. Mrs. A.V.N. College, Visakhapatnam	...	1878
8. A.C. College, Guntur	...	1885
9. Government Arts College, Rajahmundry	...	1886
10. Teachers Training College, Madras	...	1886
11. Pachiyappa's College, Madras	...	1889
12. Training College, Rajahmundry	...	1894
13. Parlakimidi College	...	1895

In the year 1868, a decade after the foundation of the University of Madras, the Director of Public Instruction was called upon to submit brief report as to what had been done, and was being done in the Presidency for the formation of a sound vernacular literature. The Director's reply is worth quoting. He reported, "It will be seen that the formation of a sound vernacular literature is now the body formerly termed the Madras School Book Society. It cannot be doubted that the creation of such a literature is of highest importance; but this is a work which can only be accomplished gradually, as an improved elementary education becomes diffused through out the native community. The few Hindus who have received a fair education draw upon works in the English language for their literary pleasures and for such further information as they wish

to acquire while engaged in the business of life; and it must be stated with regret that as a general rule, they do little or nothing towards the improvement of their vernacular literature".<sup>8</sup>

The Madras School Book and Vernacular Literary Society had two objects in view: first, the preparation and publication of school books for natives, and secondly the formation and diffusion of a sound vernacular literature. Besides the School Book Society, we find two more societies, Upayukta Grandha Karana Sabha (Society for the preparation of useful books) which was started by the old students of the Government College and the South India School Book Society. The latter seemed to have done a great deal in providing the mission schools with useful books in English and the vernacular languages and also in encouraging vernacular literature.

**3.2. The Missionaries.** The Christian missionaries appear to have commenced their preachings and conversions in the Andhra region in the 17th century, though their educational operations are seen only from the 19th century onwards. The Madura Mission, which was founded by Robert de Nobili in 1606, worked among the Telugus of the Tanjore and Madura Kingdoms. Early in the 18th century the Madura Mission was bifurcated, and a group of French Jesuits started working with Pondichery as the centre. The Carnatic mission, comprised most of the Telugu country south of the Krishna and a portion of Mysore State. In the year 1701, a church was built at Punganur in Chittoor District and another in 1718 at Krishnapuram in Dharmavaram taluk. We have two Telugu Kāvya, written in the 18th century, with Christian themes. The *Thōbhya Charitra*, otherwise known as *Sarvēśwara Mahātmyamu* written by Pingali Ellanarya gives an account of the life of a Christian saint. The Second Kāvya *Vēdānta Rasāyanamu* which was written by Mangalagiri Anandakavi, deals with the life and teachings of Jesus Christ. The credit of introducing printing in

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8. History of Education in Madras Presidency - S. Sathianadhan, Page 76.

Andhra, as elsewhere in India, also goes to the missionaries. From the beginning of the 19th century we find the missionaries in Andhra, learning Telugu, printing Telugu books and starting educational institutions for imparting English education intensively. The efforts of these missionaries amply supplemented the activities of the government in the educational progress of the people during the 19th century.

The first protestant missionaries who came to the Telugu country were from the London Mission Society, which started working at Vizagapatam in 1895. The two missionaries, Rev. George Cran and Rev. George Das Granges, soon after their arrival engaged a Brahmin as their translator and began to learn Telugu. They translated the Bible into Telugu language. It was thus the efforts of the missionaries from the London Mission Society that were responsible for having the first Telugu New Testament brought out by the Madras Bible Society in 1818. Under the same auspices, the Old Testament was translated and printed in 1829. The London Mission Society started schools where children of all communities studied. In order to give place to the Canadian Baptist Mission in Vizagapatnam, the London Mission Society concentrated its work later in Bellary, Cuddapah and other places in the Ceded districts. We find the Bellary Tract Society, with a press of its own, bringing out many translations of the Gospels, the Psalms and some parts of the Bible, edited and composed by the Rev. J. Reid during the first decades of the 19th century. The missionary enthusiasts of this society undertook to write readers and guides in Telugu for the benefit of the Westerners who desired to learn Telugu. The Godavari Delta Mission was established in 1836 and its early missionaries were invited by Sir Arthur Cotton to preach the Gospel among the labourers. The American Baptist Mission came to India in 1836 and started work in Nellore. From Nellore, its work spread to Ongole, Kurnool and parts of Hyderabad. It established hospitals and schools also. The C.M.S. Missionary Society from England began to serve in the Telugu country from 1841 onwards. Two distinguished Cambridge scholars, Noble and Fox, arrived in 1841 and established a church in Masulipatnam. The educational institutions by

them, especially Noble College, took English education to many homes in Andhra in the 19th century. Rev. Dr. E. Prakasam writes, "The Noble College produced many graduates including the first two lady graduates of India, Kamalamma and Sundaramma, daughters of Sivaramakrishniah, a Brahmin convert".<sup>9</sup> Noble College was later merged with the Andhra Christian College, Guntur.

A priest named Heyer from Germany came to Guntur in 1842 and began his work by opening a small school which finally grew as the Andhra Christian College at Guntur. The S.P.G. (Society for the Propagation of Gospel) laboured in Nandyal and Kurnool and started some schools. John Clay and Bird were among those who helped in the translation of the Bible into Telugu. The Canadian Baptist Mission came to the Telugu Country in 1867 and started its work in Cocanada. The American Lutheran Church Mission, in a later period, established its centres in Gudur, Nayudupet, Sullurpet, Venkatagiri, Kalahasti, Kodur, Puttur and many other places. Though all these Missions were at work in Andhra during the 19th century, they could not convert many to Christianity. However, they had a good impact on the Hindus, who with all the educational enlightenment from these institutions began to reform, rejuvenate and re-establish a new social order based on the best traditions of India and the West.

The educational activities of the missionaries in Andhra at the time of the starting of the University of Madras may be taken note of here. The London Mission Society maintained an English school at Chicacola in Ganjam District, and another school at Chatterpore. The London Mission had a boys school in Vizagapatam, along with another school for girls in the same town. The Church Missionary Society had two schools, one for boys and another for girls at Masulipatam and one more for boys at Ellore. The American Missionary Society was working at Guntur and at Gurzala in Palnad, in which places they had two elementary English schools. There was a good English

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9. See "The Origin and progress of Christian Church in Andhra desa. The Madras Mail, Christmas Supplement 1949.

school in Nellore under the Free Church Mission, while another was at Gudur. In the districts of Cuddapah, Kurnool, and Bellary, the London Mission Society had a few English schools and a large number of vernacular schools.

Thus English education, and with it, Western ideas of life and literature became popular among the educated classes, who were the supporters of the new movement in education. Some of them began spreading these new ideas, though their writings, both in English and Telugu. As everything new attracted the Telugus, this, had a good response, and its results can be seen in their literary works, poetry as well as prose.

**3.2.1. Female Education:** The Missions were the first to make some efforts to spread education among the women folk also. Comaleswaram Srinivasa Pillai founded a school for girls in Madras in the early part of the 19th century. The funds that he left were also utilised later for the education of girls in Madras. It was only in the year 1886 that the government gave its serious consideration to the subject of female education. In 1868 the Maharajah of Vizianagaram established a school for girls at Vizianagaram at an annual cost of 12,000 rupees. It was under Government inspection, and His Excellency the Governor, in an order dated 26th November 1868, remarked, "The Government of Madras have frequently acknowledged the enlightened and liberal spirit in which the Maharajah of Vizianagaram fulfils the responsible obligations of his position as a great landed proprietor, and they now receive with the greatest satisfaction this further evidence of Maharajah's desire to promote the welfare of his countrymen as shown in the practical and generous aid which he has given to the cause of female education in India".<sup>10</sup> A Zenana mission, with the aid of the funds from English and American Missionaries, began to spread education among women in their homes. The government began to grant aids to the private agencies that undertook zenana education or home education, and agencies such as the National Indian Association, the Free Church

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10, Sathianadhan, Page 75.

Mission, and the Church of England Zenana Mission availed themselves of this aid and did considerable service to the women of Andhra. Many books in Telugu and English specially intended for women were also published by the Christian missions and private agencies. In this way, new ideas from the West slowly began to spread in the inner circles of society.

**3.3 The Contribution of Englishmen :** Some of the civilians and administrators who landed in our country with their liberal education in the British universities, during the days of the East India Company learnt Telugu and did yeoman service in reviving and enriching Telugu literature. Coming into contact with the learned natives they were able to influence the study and development of Telugu language and literature. Their services to Telugu, particularly during the 19th century created enthusiasm for western education among the Telugu people. The Christian missions that were established in various parts of Andhra and the Fort. St. George College founded in 1812, were the main centres where Englishmen learnt Telugu.

Who was the first European that learnt Telugu? It is very difficult to answer. Robert de Nobili, the founder of Madura Mission in 1606, is said to have studied Telugu, but it is open to dispute. Besse, in his biography of Beschi (1680-1747) a great scholar and poet in Tamil, of the Madura mission, suggested that Beschi composed a Telugu grammar, the one with unknown authorship. He based this suggestion on the grounds that Telugu was the language spoken in the courts of the Naik kingdoms in the South. But, M. Vinson is not inclined to accept this suggestion, and he ascribes it to one of the Fathers of the Carnatic mission, whose sphere of activity was in Andhra. It may be said with undisputable evidence that Benjamin Schulze, who died in 1760, was first European who studied Telugu and wrote in Telugu. He translated a part of the Bible into Telugu which was printed in Europe in the year 1747. He also published a "CATECHISMUS TELINGICUS MINOR (Halle 1747); COLLOQUIUM RELIGIOSUM TELUGICOE (Halle 1747) and other books. He also gave an account

of the Telugu alphabet in his 'CONSPECTUS LITTERATURE (Halle 1747)' and 'GRAMMATIC TELUGUCA' an unpublished Telugu grammar.

Among the British civil servants, A.D. Campbell (died in 1857) was one of the earliest to learn Telugu. He was a student of Udayagiri Venkatanarayaniah, a pandit in Fort St. George College. Campbell first brought out a *Grammar of Telugu* and the Government of Fort St. George purchased and published it in the year 1816. It is interesting to note that Campbell, long before Caldwell, believed that Telugu language did not belong to the stock of the Sanskrit languages. His second work was a *Telugu-English Dictionary* which he compiled when he was the Collector of Bellary. It was published by the College Board, the second edition of which appeared in the year 1848.

William Brown, a civil servant and many years resident in the Northern Circars, also wrote a *Grammar of the Gentoo Language* which was dedicated to Rt. Hon'ble Hugh Elliot in the year 1817. In its long preface of 18 pages, he discusses the merits and demerits of the Gentoo language and literature. He refers in the preface to "a Gentoo Grammar published years ago by a French man, of which an imperfect copy was procured from a Missionary then residing at Guntoor". This grammar of the Frenchman has not come down to us. Brown also mentions in the preface about 'a grammar of the Gentoo language more recently published in Bengal by an English missionary of considerable repute in the philological world whose name has already been quoted as the farmer of a Sanskrit Grammar'. (This refers to William Carey of Serampore mission). Strangely enough, Brown does not refer to the Telugu grammar of A.D. Campbell, which was published in the previous year. But he acknowledges in the preface the help he received in his work from 'Mamidy Venkaiah, a Banian in the town of Masulipatnam'. He also refers to 'a brahmin by name Goondumulla Poorshotum, now no more, who was government pleader of the Provincial Court at Masulipatnam, also afforded very able aid'. Brown is also the author of a dictionary, "*A vocabulary of Gentoo and English*". He died in 1837.

J.C. Morris (1798-1858) was another civil servant who mastered Telugu and he was for sometime the Telugu translator. Though he made a study of Hindustani, he attached himself more to the Telugu language. First he wrote *Telugu Selections with grammatical Analyses* to which he added a glossary of revenue terms used in the Northern Circars and it was published in the year 1832. He is also the author of an *English-Telugu Dictionary* based on the model of Johnson's English dictionary, the first undertaking of its kind in Telugu. The dictionary was compiled under the auspices of the Board for College and Public Instruction and at their recommendation, the Government of Fort St. George published it in two volumes in the year 1835. In the introductory note to his dictionary, Morris writes, "A Dictionary English and Teloogoo, has been long required not only for the purpose of assisting Europeans in the study of Teloogoo but also to aid natives of this country in the acquirement of English, and it is hoped, that the following pages, the result of many years of anxious and laborious study, may in some degree supply the deficiency". He acknowledges the help he received from R. Goorumoorthy Sastri in the compilation of his dictionary. Morris for several years was also the Editor of the *Madras Journal of Literature and Science*.

Among the English who loved and laboured for Telugu, C.P. Brown (1798-1884) a civil servant stands next to none. He did yeoman service in reviving Telugu literature, and he richly deserves to be ranked among the few pioneers in the history of Telugu literature. When Brown entered the Telugu districts as a civil servant, Telugu literature was "just glimmering in the socket". The fluency of Mr. Hunbury, his senior official, in talking Telugu inspired him to learn the language; and it was in his twenty-fifth year that Brown started learning Telugu. But learning Telugu was not an easy task to a foreigner in those days. There were neither classified readers, nor simplified grammars, nor standard dictionaries to follow. Printing in Telugu was making little progress then. The native Pandits placed emphasis on "learning by rote". Telugu books that came to Brown's hand could not teach him the living



language. Yet he was not discouraged. He pursued the study of the language with great zeal and perseverance. First he took to the verses of Vemana, a 'rustic epigrammatist', and as a juvenile effort he translated Vemana's verses into English. This translation provoked anger among the native Pandits, as Vemana satirises Brahmins in some of his verses. The College Board, at the desire of the Brahmins, shelved all the printed copies. It was after ten years that Brown came to know of this burial to his translation and he again published it. Brown's writings in Telugu are many. He wrote "*Analyses of Telugu Prosody*" in 1827; translated *St. Luke's Gospel* into Telugu in 1832; published an essay on Telugu language and literature in 1838 and printed a Telugu grammar in 1840 which superseded that of Campbell. This work deserves a special mention as it attempted to analyse the spoken language of the educated classes. His method was based on English grammar, taking the sentence as the basis. His idea was to teach the foreigner the Telugu language in an easy and logical way. Hence the good form it had taken. He compiled and published *Telugu-English Dictionary* in which he quoted more than a hundred poets, and in the next year he came out with an *English-Telugu Dictionary*. He published a *Dictionary of Mixed Telugu* and also *Zilla Dictionary*. Brown spent all his leisure and savings for the study and revival of Telugu literature. Printing of the palm-leaf manuscripts was then considered among the Hindus as a profanation. It was C.P. Brown who awakened the Andhras to the advantage of printing them. He collected both Telugu and Sanskrit manuscripts from all parts of the country and employed copyists to transcribe them which were in a deplorable condition, to number the verses, to frame correct readings and to prepare indexes. He brought out commentaries to *Kāvya*s like *Vasu Charitra* and *Manu Charitra* with the help of pandits like Zuluri Appaya Sastrulu whom he employed for the same purpose. He showed the Telugus, and particularly the pandits of his days the European method of study of old classics. He collected more than 2,000 Telugu and Sanskrit works which he generously presented to the Madras Literary Society in 1847; and later this collection came to belong to the Madras Oriental Manuscripts Library. Not a penny did he gain for himself by what he did in

the cause of Telugu; and on the other hand he spent all his earnings in his generous attitude towards Telugu pandits and Telugu. It was a selfless and self-imposed task which he pursued till the end of his life like a real *Karmayōgin* without seeking any reward. His love for Telugu which came to be known to be westerners the 'Italian of the East', was so great that during his retired life in England, he accepted the Professorship of Telugu in London University only to pursue the Telugu studies to the last days of his life. And today, Brown stands as the greatest among the English who revived Telugu language and literature when it was at the lowest ebb of decadence.

We have a good number of British writers in Telugu besides Brown. Though their works have come down to us, we know very little about their lives. Rev. G.V. Pope (1820) who worked as a lecturer in Tamil and Telugu at Oxford University, was not only a Tamil scholar but also a writer in Telugu. He translated the '*Lord's Sermon on the Mount*' into Telugu in 1860. Rev. Riccax published an 'Abridgment of Telugu Grammar' for school use in 1869. A.H. Arden published a '*Progressive Grammar of Telugu*' in 1873. Col. H.T. Rogers wrote '*First Lessons in Telugu*' in the year 1880. Henry Morris who was the brother of J.C. Morris, a judge in the Godavari district, and also an inspector of schools for sometime, wrote '*A Simplified grammar of Telugu*'. M.W. Carr made a collection of Telugu proverbs arranged them alphabetically and published them with English translation in 1863. He explained their importance in comparison with Sanskrit proverbs, printed in Devanagari and Telugu characters, and he supplemented them with European proverbs. A.H. Downie made a number of translations of English hymns into Telugu for the use of Telugu congregations and published them in 1896. Charles Benson collected the Telugu sayings bearing on agriculture and published them in 1891. Galletti, an Italian who was in Indian Civil Service, assiduously studied Telugu during his service in Andhra in the 20th century and gave us another dictionary. The names of several Englishmen, who wrote in Telugu are unfortunately lost to us. We have another Englishman, Col. Collin Mackenzie (1754-1821), though unacquainted with the Telugu language,

rendered great and permanent service to Telugus. He came to India in 1782 to serve as an engineer under the East India Company. During his official tours in South India, he interested himself in collecting manuscripts and local records. He became Surveyor-General of Madras in 1810, and rose to the position of Surveyor-General of India in 1816. He devoted his spare time, during his service of 38 years, in collecting manuscripts bearing on history, enthonology, literature and tradition, chiefly of South India. His collections known as the Mackenzic manuscripts, which run into many volumes, are now in the Oriental Manuscripts Library, Madras, after an early sojourn in the Fort St. George College Library and the Literary Society. He died in 1821. His collections are really of great to Andhras. To the Englishmen who took the lead in the Telugu country to revive and enrich the Telugu language and literature, the Andhras are really indebted for their selfless contribution in ushering Telugu into a period of literary renaissance.

### 3.4 THE PRINTING AND THE PRESS :

**3.4.1. Printing :** Printing was introduced in India by the Portuguese in the second half of the 16th century and the first books were printed at Goa. In South India, a printing press was set up early in the 18th century by the Danish Lutheran mission at Tranquebar and some books in Tamil were printed. We do not know when and where exactly in India printing of Telugu books began. The first printing press set up in Madras was the S.P.C.K. Press in the year 1761, and it functioned until 1810; and it was revived again in 1850, after a period of forty years, and now it is known as the Diocesan Press in Vepery, Madras. Whether Telugu printing was undertaken by the S.P.C.K. Press in its inception is still a matter for speculation. The Telugu types seemed to have been cast in 1806, and a Telugu grammar was printed in Madras in 1807. A Telugu translation of the New Testament was issued from Serampore Mission in 1816, followed by a version of the Pentateuch in 1831. The gift of printing came to the Telugus first from the Christian missionaries. The Serampore press was the parent of small presses started and managed by Indians, to which it

supplied the types. We find only the obscure beginnings of Telugu printing during the first quarter of the 19th century. "Printing has been used among the Tamils", wrote C.P. Brown, "for more than a century. Among the Telugus it commenced about the year 1806, but made little progress until 1830". When the Telugus were superstitious about the printing of the books as a profanation, it fell upon Brown to awaken the Telugu people to the advantages of printing. It was only after 20 years of Brown's efforts, that the Telugus followed it up. In the second quarter of the 19th century a good number of Telugu books on various subjects were printed. In a letter addressed to C.P. Brown by Yenugula Veeraswami on 15th December, 1831, we find a reference to the intentions of C.P. Brown to start a Telugu Press in Masulipatam. The following extract shows the changes that Brown effected in the Telugu printing. "In those days Telugu printing was tedious because the (crāra) letter R was shaped as a cup containing another letter. To remedy this I invented two substitutes one resembling a rectangle like 'L' and the other like the numeral '1'. The compositors found that this contrivance removed the difficulty. Numerals on pages, running titles, printers' stops, divisions of chapters, and (in a slight degree) space between words; all these and other innovations are coming more and more into vogue, as I perceive, in the Telugu volumes printed in 1860 and 1870.

The greatest necessity for Telugu books was felt by the Madras Government. These were mainly intended to serve the purpose of helping the civilians, missionaries and Europeans in learning the language and, secondly, to help the natives in the acquisition of English. Dissatisfied with the books published by the missionary bodies, the Government of Madras set up a School Book Society and also attached a printing press to the College in 1819, to provide good and useful books in the native languages. Brown says that in 1852 there were eight presses maintained by the Hindus in Madras, apart from those of the Europeans doing good work in the field. In the second quarter of the 19th century, the Bellary Tract Society printed in their own press many catechisms, translations and originals, mostly of a religious nature. In the later half of the 19th century many

printing presses were started by prominent individuals and writers in the important towns of Andhra and the output of printed Telugu books increased rapidly. Literature began to flourish and books on various subjects came to be within the reach of the people. The products of the printing press – books, newspapers, and publications of all kinds – found their way into the life of the people educating, enlightening and disseminating European knowledge among them. It is needless to stress upon the great value of the printing mechanism as a channel of western influence among the people and as the means of bringing Telugu literature in contact with English literature.

**3.4.2. The Press :** Apart from rendering great service to Telugu by preserving its old literature, printing helped living writers to take to literature as a profession. In an age of palm-leaf writing, no writer could live without the support of a royal patron. With the advent of the art of printing, one could live independently by the pen, as the reading public would patronise him. The press made pen mightier than tongue. The prominent literary writers during the 19th century were also journalists. Raja Ram Mohan Roy was the first Indian to quickly realise the benefits of a press. He purchased a printing press for himself, made use of it for polemical purposes and issued pamphlet after pamphlet in which he carried the crusade for religious and social reform. "What he did for the press he did as a part of his general interest in serving the country, his generation and posterity. Linguist, philosopher, religious reformer, fighter against social abuses, writer, educationalist, he more than any one else in modern India saw life as a whole and was sensitive to the weaknesses that call for remedy".<sup>11</sup> Other leaders of thought in India followed his example; and we find a good number of Telugu writers during the 19th century following the line of traditions set by Raja Ram Mohan Roy, using the press as a channel for new and enlightened ideas. From its inception, the Indian press felt it had a duty to be an instructor in the fullest sense, which has also been a characteristic of the Telugu press.

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11. Modern India and the West, Page 201.

We have no clear traces of the early Telugu press but as in printing, the pioneers of the Telugu press were also the Christian missionaries. *Hitavādi*, published by a Christian missionary from Masulipatnam, appears to be the first journal in Telugu. We find C.P. Brown referring to the issue of 4th January, 1849 of the news paper *Vartamāna Tarangiṇi* in his Dictionary of Mixed Telugu. *Sri Yakshīni* was a fortnightly from Bellary. The Chennapuri Vēda Samājam started a monthly *Tatva Bōdhini*, in the year 1865, which subsequently became the organ of the Madras Brahma Samaj. The *Sujana-ranjani* (1865) was short lived and was published by Bahujana-palli Seetharamacharyulu and Vinjamuri Krishnamacharyulu, and it was said to be a journal of education, A Christian missionary was publishing a weekly magazine, *Dina Vartamani*, during 1868-'72. There was also a bilingual journal in English and Telugu, namely *Swadēśa Prasiddābhiprāyamu* or "Native Public Opinion", which was intended to focus the attention of the government upon the Problems of the people. Kandukuri Veeresalingam refers to *Gōdavari Vidyā Prabōdhini*, as in circulation until 1870. Sri Kokkonda Venkatarathnam Pantulu, founded *Andhra Bhāṣhā Sanjīvani*, a purely literary magazine and it had its existence from 1871 to 1883, and again from 1892 to 1899. He refers to some more periodicals that were in circulation.<sup>12</sup> Towards the close of the 19th century, we find more than 50 journals, of various interests, making their appearance. (See Appendix-1). Some like *Purushārtha Pradāyini* (1872) and *Vivēkavardhini* (1874) were polemical on religious and social matters. besides from being literary journals. *Hindu Jana Sanskāriṇi* (1885) gave Telugu translations of the *Upanishads* with a commentary. Most of these journals were literary, religious, and polemical and were published by enlightened Andhras. Veeresalingam founded *Vivēkavardhini* with the two-fold object of social reform and service to literature.

12. See *Prachina Andhra Vartha Patrikalu* by N. Venkata Rao, Bharati, Vol. VII, Part-I,

సీ॥ “బ్రాహ్మణుండను.....

.....

నేపిక సర్వజనేపయుక్తములైన  
విషయములును, నీతివిషయములును  
సులభతైలి సందఱకును చెలియునట్లు  
కఠిన సందులు లోనుగాఁ గలవి విడిచి  
వ్రాయుదు నెకప్పు డన్యదేశీయములును  
లోనుగాఁ గలవానిని బూని కూర్చు ”

(85వ పుట - స్వీయ చరిత్ర, వీరేశలింగం)

The journals like, *Vaijayanti*, *Manōrama*, *Saraswati*, *Cintāmaṇi*, *Manjuvāṇi* to mention a few only, were partly devoted to bringing into the light old Telugu classics and partly to developing literary criticism and research on western lines. These journals also encouraged translations and adaptations from English besides original writings in new genres of literature that were found in English. Some of them attempted to give a series of publications in Telugu and also encouraged the writers by announcing prizes for novelties. Another feature of the Telugu journalism of this period was the place given to humour and satire. The *Amudrita Grandha Chintāmaṇi* deserves a special mention. It was a high class literary journal, classical to the core, ardently devoted to the revival of Telugu literature and linguistic research. P. Anandacharyulu placed it on a par with the *Athenium* in English. The *Hindū Sundari* and the *Zendā* magazine were devoted to the cause of women. The press of this period really gave much impetus to Telugu literature. It wielded beneficial influence on the people and their literature. Soon journalism came to be a part of literary activity. The press, a British institution at the start came to us to supplement other channels of English influence on our life, and literature.

## 4. THE INDIRECT INFLUENCE

### 4.1 The Social, Religious and Literary influence of Bengal:

The three channels of Western influence that we have surveyed so far are only the prominent and direct side of the picture. The other channels of western influence on Telugu are to be studied in relation to the Indian reaction to the Western impact. The widespread knowledge of the English language and its literature draw the Indian mind into an entirely new line of thinking, resulting in new conceptions such as freedom of speech, criticism of authority and questioning of the accepted dogmas. A shocking realisation of the unbalanced state of the Indian society and the lack of variety and richness in literature struck the Indian mind. The English educated Indians all over the country were appalled by the lethargy and self-complacency into which the Indians appeared to have sunk and by the glaring social evils that were draining the vitals of their society. The impact of an organised alien religion like Christianity on Hinduism produced its own reactions. All these began to act on the Indian mind creating intellectual unrest. Bengal first became sensitive to such reactions and conflicts which resulted in the outbursts of religious and social movements in Bengal, the fore-runners of the Indian renaissance, which in turn influenced other parts of India through its new literature. In the history of modern India, we see every movement of Bengal whether religious, social, literary or political finding its first echoes in the Andhra area. The Andhras and the Bengalis curiously have more in common in their mental make up, temperament and outlook. The Bengali literature, highly influenced by English, began to make its influence felt on Telugu literature during the second half of the 19th century. The religious and social movements too had their impact felt in Andhra. This was one of the major indirect influences of English on Telugu.



**Religious and Social Movements :** The impact of Western civilization in its early stages resulted in three schools of thought asserting themselves on the Indian mind for sometime. One school, hyper-westernised, adopted an aggressive attitude towards Hinduism openly defied its canons and shocked the orthodox section by offensive demonstrations. With their new garb of English education they were iconoclastic about everything ancient of the Hindus. Yet they had no strength of mind to give up Hinduism and embrace Christianity. They chose to linger in a region of emptiness as regards religion. Intellectually they were the children of the English and socially they were a class apart, voluntarily divorced from orthodox Hindu society. The second school of thought stimulated by the flow of new ideas and knowledge endeavoured to reform within and preserve its essentials while freeing it from corruptions. The third school consisted of the great body of conservative opinion deeply rooted in sentiment, custom and belief. This was hostile and highly suspicious of any innovations into the age old religious and social structure of Hinduism.

The second school of thought which followed the golden mean between ultra modern and orthodox sections was led by Raja Ram Mohan Roy (1772-1883). He was the morning star of the Indian renaissance, who, while acknowledge the ethical doctrines of Christianity, clung to Hinduism as a religion and with a zeal to reform it founded Brahmo Samaj in 1828. Like Luther who appealed to the Bible as an authority for his movement of reformation, he took his stand firmly on the ancient Vedas. He found in the Vedas a form of pure Hinduism with a belief in one God, which was not vitiated by idolatry and which gave no sanction to the distinction of caste or creed or cruel practices like *Sati*. Ram Mohan Roy and his compatriots like Devendranath Tagore, Keshab Chandra Sen and a few others exhibited the interaction of Indian and Western influences. The followers of this new creed were strong, not in number, but in rank, influence and intellectual attainment. Their influence on Bengali literature of the period was remarkable. Their writings on social problems had a popularity which spread to Andhra too.

The influence of the Brahmo Samaj was extended to Madras and to the interior of Andhra in 1864. In Madras, a Theistic Society was started in 1864 under the name of Veda Samaj and it had a Telugu journal for its propaganda. Later it came to be known as the Brahma Samaj of South India. The tenets of the Brahmo Samaj were made familiar to Andhras through lectures by Keshava Chandra Sen, Hemachandra Sarkar, Bipin Chandra Pal and Pandita Sivanatha Sastri all from Bengal. Kandukuri Veeresalingam Pantulu (1848-1919), the pioneer of modern Andhra came under the influence of Brahma tenets and its literature as early as 1868. His teacher Atmuri Narasimham, a Brahmo-Samajist, included in him the spirit of the Brahmo movement. Atmuri Narasimham laid the foundations for Brahmo Samaj in Rajahmundry and his student-followers were ridiculed by the Rajahmundry public as *meeting-wālas*. Kandukuri Veeresalingam soon became a tower of strength to Brahmo Samaj in Andhra and he waged a relentless literary war for social and religious reform in the country. He started in 1874 a journal, *Vivēkavardhini* for this purpose, besides the Prārdhana Samāj and the Association for Social Reform in 1878. Under the auspices of these he conducted meetings, lectures, prayers and other social activities. Veeresalingam applied himself to social problems in Andhra, such as Child-marriage, widow-marriage, the anti-natch movement, women's education, the dowry system, caste-distinctions, corruption in the officialdom and many other social evils of the day. Sir R. Venkatarathnam Naidu, Chilakamarti Lakshmi Narasimham, Rayasam Venkata Sivudu, Nyapati Venkata Subba Rao and a host of others strengthened the stand taken by Veeresalingam and ably supported him in his activities. He began to write vigorous articles in the journals on social problems and he was also in correspondence with Eswara Chandra Vidyasagar of Bengal on these matters. He celebrated the first widow-marriage in 1881 for which Vidyasagar congratulated him highly. Veeresalingam's intensive literary career extended to three decades from 1870 to 1900. Like Raja Ram Mohan Roy, he too made good use of the press for his propaganda work in connection with social reform and also to educate and enlighten the people. He made Telugu prose a

serviceable instrument for the common purpose of life. His influence on Telugu literature was stimulating, invigorating and a lasting one. His genius, nourished by western thought and inspired by humane feelings, laid the foundations for every branch of modern Telugu literature. His services to the people won recognition by the Government and the title of Rao Bahadur was conferred upon him in 1893. Congratulating Veeresalingam on his new honour, the Cocanada Literary Society wrote to him ".....we picture to ourselves a period in the history of Telugu literature, when the country will look back with pride to the man, who in the midst of an ignorant multitude and an indifferent public and during the times when the study of the English language was at a premium and vernaculars at a discount stood alone from the English learning propensities of his country men, laid the foundation stone of modern literature and led the way in developing the latent powers of the language into harmony and perfection". We must remember that Veeresalingam was influenced directly by English education and also indirectly by Bengal and its literature. He was an inspiration to many writers of his day who built on his literary foundations during the last century, the doyen among them was Chilakamarti Lakshmi Narasimham.

The tenets of the Brahmo Samaj were too refined and eclectic to be popular; and it could not become a church even in Bengal. But the movement enlightened the people by its liberal views, with regard to the caste system, child marriage, and many other social corruptions. Gradually it changed the ideas of the Hindu intelligentsia all over the country. It was essentially an intellectual movement and it infused much new life into Telugu literature through Veeresalingam, during the last three decades of the 19th century.

When the Brahmo Samaj was making headway, a few other socio-religious movements came into being in the last century, evidently as a reaction against Western influence and they confronted the extreme views of the first and third schools of thought previously mentioned. The Arya Samaj founded by Dayanand Saraswati in 1875 was intended mainly to counteract

and check the progress of the proselytising efforts of the Christian missionaries. The Theosophical society that came into being at Adyar in 1878 proclaimed that there was no religion higher than truth; and it tried to discover truth in all religions of the world. The Ramakrishna Mission was founded in 1897 under the inspiring leadership of Swami Vivekanda. None of these movements penetrated to the remote villages. Their activities were confined mostly to the towns and cities. However, the great majority of the educated Hindus did not become members of any of these bodies. With their English education, they acquired liberal ideas and views, developed a catholic outlook and became more liberal than sectarian. They were content with a refined moderate Hinduism, not subject to dogmatic orthodoxy. They did not feel any need to secede from Hinduism or join such bodies like the Brahmo Samaj. The Vedas and the Hindu scriptures underwent a critical examination by them and were interpreted in the light of reason. The attitude of indiscriminate admiration of the West by the westernised and denationalised youth passed away gradually. When such new orientations of Indian thought were taking place, the great European orientalist like Max Mueller and the band of European and Indian theosophists in India, turned the vision of Indians in the direction of their ancient culture and heritage. The life and teachings of Ramakrishna which came as a modern miracle, and the personality of Swami Vivekananda and the inspiration that he gave to Hinduism at the forum of world religions in 1893 in America, caused immediate and lasting effects on the minds of the English educated Hindus. The revival of pride in India's culture and its hoary past came to be felt by the educated. Swami Vivekananda, a product of English education, urged that India should not become a colourless copy of Europe and he insisted that it should develop on Indian lines with inspiration drawn from her spiritual and cultural heritage. The spiritual superiority of India over the material prosperity of Europe was stressed, European culture was no longer regarded superior and the idea that instead of India learning from West, the West had much to learn from India was implanted. By the end of the 19th century, all these revivalist

tendencies began to encourage Indian thought in self expression in literature. With such a mental atmosphere created, the various forces of the renaissance came into full play all over India. The educated Andhras too came under this sway. A feeling of pride in their past glory, a need to give the proper value to their culture and literature in the light of Western thought and an ambition to be in the fore-front of all the progressive movements came to be the underlying currents in their literary activity. We find this reflected in literature towards the dawn of the 20th century. A critical study of history, an examination into the past, a comparative study of other literatures and a creative tendency came to be part of the literary renaissance in Andhra. To crown all these revival influences and to augment the forces of the Indian renaissance, came the Indian national movement which wielded a great influence on the tone and tenor of modern Telugu literature.

**4.2 The Influence of Nationalism :** The interaction of the East and West that began during the first half of the 19th century began to shape itself, as we have seen, in a more revolutionary manner in the latter half, when the country was making long strides in religious and social spheres. We can even say that modern India came to be practically a post-Mutiny creation. The establishment of the rule of law was indeed a sociological phenomenon of great importance in India. The introduction of railways, postal system, and the telegraph, the three great agencies of social improvement which science contributed first to the West and which came to India as a gift effected a revolution in intercommunication, breaking down the geographical barriers and bringing widely separated states and peoples of India into close contact with one another. At the same time, English education facilitated mutual communication of ideas among all Indians irrespective of their differing mother tongues. The circulation of news papers, particularly the Indian-owned English press, contributed to the acquisition of a common stock of ideas of Indian interest by the literate sections. Facilities of transport too helped this movement as it freed the Indian villages from much of their isolation. And with the acceptance of British rule as a settled fact, a growing sense of unity began

to be generated. The union of all the peoples of India under one government with one administrative system and common code of law made the ground more fertile for the development of a sense of unity among the Indians. This soon helped the development of the spirit of Indian nationalism, a new phenomenon in India, where hitherto in her chequered history, there were only sectional and regional loyalties and never an all India patriotic feeling. The political ideas and the doctrines of the West assimilated by the people through their English education evoked the spirit of nationalism and patriotism. A gradual advance in the path of political progress was made in the 19th century which took its monumental shape in the formation of the Indian National Congress in 1885. The unification of the people of India, on the basis of common political interests and aspirations, was thought to be its main aim.

The Andhras were eager and enthusiastic in their response to the spirit of nationalism. Under the auspices of the Hindu Literary Society, Madras, founded by George Norton with the collaboration of Yenugula Veeraswami, C. Srinivasa Pillai and Vembakkam Raghavachari, the founder delivered a series of lectures during the thirties of the last century on history, politics and public administration and enlightened the Madras public. With the initiative of Andhras like Gajula Lakshminarasu Chetty, the Indian Native Association was founded in Madras as early as 1844, and it focussed public opinion through its English journal *The Crescent* and aired their grievances against the East India Company and the missionary activities. We find that during the last quarter of the 19th century, the Andhras received their political education through press and books from Ranade, Nauroji, Tilak, Gokhale, Malavia, Banerjee, all of them influenced by English education. Lala Lajapat Roy and Veera Savarkar were also emulated by the Andhras. The leaders of thought in Andhra, like K. Veeresalingam, Nyapati Subba Rao. M. Ramachandra Rao, Kesava Pillai, P. Anandacharyulu, Chilakamarti Lakshminarasimham, Duggirala Gopalakrishnaiah began to create the political consciousness among the Andhras by organising socio-political conferences in the various districts. The All India Congress held at Madras in the year 1894 gave a

good stimulus to the movement of nationalism in Andhra. But, an extraordinary stimulus to nationalism came in the year 1905 when Japan scored a victory over Russia. A public opinion gathered behind the idea that India might develop nationhood and attain national power in the same way as Japan. The victories of Japan taught the Indians that the secret of success lay in national unity and the individual capacity for self-sacrifice. At the same time, the political developments in other parts of the world, particularly the Home rule movement of Ireland and the grant of self-Government to South Africa were closely watched by the Indians. The history of Europe and America, particularly the French revolution and the American War of Independence formed a better source of inspiration for the development of the spirit of Indian nationalism. Meanwhile, the political developments in our own country accelerated the progress of the nationalist movement. The arrest of Lala Lajpat Roy in 1907, the division of Bengal, the Vande Mātaram movement, the arrest of Tilak, the boycott of foreign goods, all these coming at one time, created a great stir and unrest in the hearts of the emotional Andhras. Bengal, a more emotional province, became a bigger source of inspiration to the Andhras. The spirit of nationalism, apart from expressing itself in Telugu literature, was responsible for founding the National College at Masulipatnam in the year 1938. It also fostered the Bengal-Andhra relationship in arts and letters. The Telugu press which so far was purely literary and reformatory, took up the propagation of ardent nationalism as its first duty. The writers and poets in Andhra began to inhale the fresh air of nationalism. Songs, dramas, stories and essays came to be written to enlighten the people about nationalism. This gradually came to be the pattern of Telugu literature of the 20th century. *Andhra Pracārini Grandha Māla* was started in 1912 to translate the bulk of Bengali fiction. With the award of the Nobel prize to Tagore in 1913 and his visit to Andhra in 1918, the Andhras became more ardent admirers of Bengali literature. We find during the first three decades of the 20th century the flow of many translations into Telugu from Bengali literature which, really speaking, was the major indirect influence of English literature on Telugu.

Added to the rapidly growing number of educational institutions in Andhra, the library movement played an important role in the diffusion of knowledge among the people. The first library founded in Andhra was the *Saraswati Nilayam* in 1886 at Vizagapatnam, which was followed by the *Saraswati Grandhālayam* at Pulivendala in Cuddapah District. In the year 1890, the C.V.N. Library came into existence at Ongole. The Kandukuri Veeresalingam library, the forerunner of the *Goutami grandhālayam* of Rajahmundry was started in the year 1900. With the awakening of nationalism in Andhra, libraries came into existence in almost all the important towns. K.V. Lakshmana Rao started *Sri Krishnadēvarāya Grandhālayam* in Hyderabad in the year 1902. The library census of 1914 gives us a figure of 163 libraries in Andhra, and in the last years it ran to a few hundreds. Publishing concerns like *Andhra Vignāna-chandrika* (1907), *Andhra Bhāshābhi Vardhini Grandhamāla* at Masulipatnam (1908), *Andhra Pracāriṇi Grandhamāla* (1912), *Saraswati Grandha Maṇḍali*, *Rāma Vilāsa Grandhamāla*, *Andhra Patrika Grandhamāla*, to mention only a few, came into existence to cater to the growing demand of the Andhras for reading material. These institutions enriched Telugu literature with the encouragement they gave to talented writers.

The Indian National Congress gathered momentum after the first World War. The movement, under the magnetic leadership of Mahatma Gandhi, who owed much to Western education and thought, spread to every nook and corner of the country. In Andhra, leaders like Konda Venkatappaiah, Unnava Lakshminarayana, Tanguturi Prakasam, Mutnuri Krishna Rao, Pattabhi Sitaramaiah and K. Nageswara Rao, took the lead in the national movement. The Andhras became conscious of their linguistic importance and felt a need for a state of their own, but it was thrust into the background because of the great national cause of Indian independence which was more urgent. The writers began to express the feelings and aspirations of the people. The nationalist literature in Telugu began to reflect both Andhra and Indian patriotism. The All-India congress held in Coconada in the year 1923 gave much impetus to the national movement in Andhra. The



founding of the Andhra University in 1926 records the educational progress of the Telugus. Mahatma Gandhi's tour of Andhra in 1933 and the earlier Satyāgraha movement, made the writers and poets of Andhra take an active part in the movement. Along with it, the Telugu press which rapidly developed became clamorous in its just demands for Andhra being also nationalist in tone. The language movement of Gidugu Ramamurti and Gurujada Appa Rao, increased the number of writers in Telugu, resulting in the enrichment and development of various literary forms in Telugu. The output of literary works came to be phenomenal. Thus we find the nationalist movement influencing Telugu literature to a great extent. With the growth of nationalism, Hindi too, came to influence Telugu. A number of Hindi works were translated and adapted into Telugu during this period.

Two more movements which may be termed as twins namely, the trade union movement and the proletarian movement, sprung up after the First World War in our country. These owe their origin in our country entirely to the West. The latter, in the form of Communism gained sufficient ground in Andhra to influence its literature. This resulted in adopting the post-war literary tendencies of Europe in Telugu ; and the writers of this school started experimenting in literary novelties, in form, content and spirit. Today, with the growth of the press and communications and with the advent of radio and film and many other scientific discoveries, the world is coming closer and closer and with the means of the English language, we are becoming acquainted with every literature of the world ; and the impact on the writer in Andhra today comes not from Europe or from America but from the multiple and complicated ideas of the educated world. With Indian independence, and with a state of their own in the Indian Republic 'the Andhras have a great opportunity to carve out a niche in world literature and they hope to play a greater role in developing it'.

## 5. ASSESSMENT OF ENGLISH INFLUENCE

**5.1 Poetry :** The spread of English education was not a sudden occurrence. It was gradual with a marked beginning in the middle of 19th century and an increased momentum in succeeding decades. The change of outlook in people was also not sudden ; and the passage from old to modern was effected by a silent and gradual transition. The first generation of Telugu writers under English influence appeared in the late 19th century, Kandukuri Veeresalingam and Gurujada Appa Rao belonged to this period. Their period may be reckoned as a period when various forces, social, religious, political and literary began to act and react. Noticeable changes in the thought of the people and a general enlightenment due to English education, appeared in the early decades of the 20th century. This may be called the period of the second generation of writers who were influenced even more by English literature than their predecessors. Modern poets like Rayaprolu Subba Rao, Basavaraju Appa Rao and many others belonged to this group. Of late great changes have been witnessed in our country and the world ; and what is felt by the present generation is not a mere English influence or a Western influence, but it is a world influence. The world is brought close to us ; and as distances vanish the present generation is gaining easy access to the 'Solomon's mines' of world literature and thought. And in our survey here, we must bear in mind the three successive generations of writers and the gradually increasing Western influence on them.

During this period of English influence too, we had a few writers like Kokkonda Venkataratnam, Vavilikolanu Subba Rao who had their feet rooted in old literature and they continued the traditional poetry in their works which were largely unaffected by the English impact. Their poetry, though contemporary, being traditional does not fall under the present survey.

Translations and adaptations from English form only one aspect of modern Telugu literature. But the main output of the productive genius nurtured by English education is of great importance in modern Telugu literature. In the following pages an assessment of English influence receives equal importance along with translations and adaptations. But, because of the mass of production in various branches of modern Telugu literature, only representative works and authors are referred to in this survey.

Vavilala Vasudeva Sastri (1851-1897), a graduate and an English assistant in the Government Arts College, Rajahmundry, may be said to be the first modern poet in Telugu who attempted translations from English. His *Mātru Swarūpa Smṛuti*<sup>1</sup> was an adaption of Cowper's poem 'On the Receipt of My Mother's Picture'. But it was Veeresalingam who enriched Telugu literature with translations and adaptations or various kinds from English. A genius, a pioneer and a versatile writer, he may in a way be called the 'Translator-General' of Telugu literature. In his *Abhāgyōpākhyānamu*, a parody on artificial poetry, he strongly expressed his disgust over the decadent *Prabandha* poetry which continued even in his time. His *Saraswati Nārada Vilāpamu*, an allegorical piece was also written in the same strain with the same purpose in view. His earliest translation from English was Cowper's 'John Gilphin', whose fine humour might have tempted him to translate it. In the year 1892, he translated Goldsmith's 'Traveller' into Telugu verse and entitled it *Pathika Vilāsamu*. It is a true translation containing 116 verses with the author's explanatory foot-notes for the proper nouns. In the end he says:

1. కొవరను హూణ కొవిదు తాపమంచు  
మాతృపటమను నొక గ్రంథ మాతతముగ  
నచ్చువేయించి తమ్ముపై హెచ్చు ప్రీతి  
విట్లు మాతృ పితృణము లీగితన్న

[ భాతాధనము-1898 ]

అ॥ వె॥ మాణికపుల పోకలోక యింత తెలువంగఁ  
దెలుగువారి కొఱకుఁ దేటగాను  
'గోల్లాస్మిత్త' ను కవి గూర్చినయట్టి యీ  
పథిక చరితమేను వ్రాసినాడ.

క॥ ఒక భాషలోని సరసత  
నొకభాషకుఁ దెచ్చు పెంతయును దుస్సాధ్యం  
బకటా! నాకిది శక్యమే  
సకలకవులు నా యశక్తి క్షమియింపఁదగున్.

The transition of Veeresalingam succeeded in producing the effect of the original. It was well appreciated by the reading public. The following description of France gives us an idea of his ability as an adapter and translator.

క॥ ఇటునుండి తిరిగెద మహే  
క్కట మృదు వృత్తానుకూల గగన్వలికి  
పటు భాసుర విజరాజ్యము  
పట జూపెడు 'ప్రాన్సు' దేశమదె రమ్యముగన్. 65

క॥ మిగులన్ సాంఘిక సుఖముల  
దగిలి ప్రమోదింపు దేశతల్లజమా! పె  
ల్లగ నీలో నీ వలరుట  
జగమెల్లను హర్షమియ్య జాలున్ నీకున్ 66

ఉ॥ మెల్లగ ప్రాయు 'లోయరు' సమీపమునన్ సురపొన్ననీడలన్  
జల్లవి గాలి నీటివలనన్ బరిశుద్ధతఁ గాంచి వీవగా  
బిల్లనగ్రవి నేను శ్రుతివీడిన రాగముతోడ నూదుచో  
నల్లన నెన్నిసార్లు మునుపాడరు తుళ్లుచు నీడుగాయకుల్. 67

[ పథిక విలాసము. ]

We see in this translation how the writer used simple and idiomatic Telugu throughout and how he succeeded in bringing into his work the vivid pictures of the original.

Dasu Narayana Rao, B.A., a member of the Andhra Bhāshābhivardhini Samājamu, of Madras Presidency College, with the inducement of the Samājam, translated two poems of Tennyson, 'Locksly Hall', in 1891 with the Telugu title *Kāmuka Cintanamū*, and the 'Lotus Eaters' in 1892, entitled *Vismruti Vriksha Prabhāvamū*.<sup>2</sup> In the English preface to the latter, the author says:

"It is my purpose in attempting the present translation of Tennyson's 'Lotus-Eaters', to give an approximate idea of an English descriptive poem in Telugu. A Student of Telugu unacquainted with English poetry feels, no doubt, some difficulty in appreciating such translations. But this difficulty arises mainly from the rarity of purely sentimental and descriptive poetry in Telugu. Further, it should be noted that the abrupt beginning and the unconnected mode of expressing sentiment, characteristics of some of the minor poems in English, are features hitherto quite unknown to Telugu poetry. In the present translation the idiomatic peculiarities of Telugu are preserved as far as possible. Considering all this, I trust, the Telugu public will take it for what it is worth".

The translator adopted various *Dēśi* and *Mārga* metres like *Ragaḍa*, *Dwipada*, *Sisa*, *Taraḷa*, *Utsāha* and *[Mattakōkila]* in this poem.

Sistu Jagannadha Sastri, a first-grade pleader at Rajahmundry, gave us *Chilānu bandhi* or *Bhrātru sowhrudayamū* (1894), a translation of Byron's 'Prisoner of Chillon'. The author, in his preface to this translation says, Byron's 'Prisoner

2. తే॥గీ॥ లోటసీటర్పు వింగ్లీసులోన వ్రాసెఁ  
డెన్నిసన్ కవివర్మడేఁ దెలుఁగుభాషఁ  
బరచి 'విస్మృతి వృక్ష ప్రభావ' మనఁగ  
వ్రాసెతిని దాని దాసునారాయణుండ.

[ విస్మృతి వృక్ష ప్రభావము ]

of Chillon', like Gray's 'Elegy' is one of the most popular pieces of English poetry and every university student is familiar with it. To cherish an idea of translating such a work into the vernacular, which is Telugu in this case, is therefore a commendable ambition. Though it is not an easy task to translate it into Telugu verse successfully, I have tried my best to render it as literally and as idiomatically as possible....". An example of such a literal and idiomatic translation is given below;

౧॥ ప్రాచీనోన్నత కుడ్య సంవృత గుహాభ్రాంతి ప్రభూతాధ్యమై  
యాచిల్లాఁ జెరసాల గ్రాలు నట మధ్యఁ గొప్పవై, తెల్లనై  
తేచుఁ స్తంభములేడు కోణములతోఁ దొరంబులై చూడ్కికి  
దోచుం భాను కరంబొకండనదుమై ధూమక్రియం బందినాన్.

గీ॥ మందమైనట్టి కుడ్యంబు మధ్యమందు  
బీటువారిన రంధ్రంబువెంట దూరి  
మార్గమేదిన కిరణంబు మనకకాంతి  
చేతఁగను వెలుగొందె నా చెరగృహంబు.

13

The same author translated Gray's Elegy in 1896.

P. Srinivasacharyulu, B.A., the son of the great P. Anandacharyulu and a Bourdillion prize winner of the Presidency College, wrote *Satimani* in 1896, an adaptation of Tennyson's 'Aylmer's field' and dedicated it to his father. His words in the preparatory note are interesting. He says, "This poem has been barely suggested by an English plot, too organically changed to give it the character of an adaptation. In the manner of telling the story, a novel method has been adopted, not met with, so far as I know, in Telugu literature, but in my view deserving a wide adoption.....".

The poem is very tragic in tone. The daughter of King Dhārāpura loves one who is socially inferior against the wishes of her brothers. For reasons of safety for her lover, both of them flee to a forest and live there. Her angry brothers see them there and slay her lover, leaving her widowed and lonely in the forest. They return to their kingdom only to be slain by

the enemy king. The lonely girl in the forest spends her days in mourning over her lover's death; and in her pathetic words the story is narrated in *Satimani*. She says,

“అయ్యో! నా యశ్రుధారల నకట పెరిగె  
దీగె యియ్యుడి విరి యిది దీనఁ బుట్టె  
దలఁప దలఁపంగ హృదయము తావమొందు  
నెట్లులి లతాంతము కథ నెఱుక పఱుతు”.

[ సతీమణి ]

The poem was highly appreciated in the press and by the public. Sri D. Krishnamacharyulu wrote to this author “I am of opinion it is a desirable departure from the stereotyped run of poems.....”,

As the author himself said, this was the first poem in Telugu based on a theme from English, with changes to suit Indian life and environment.

Chennapreggada Bhanumurthi, B.A. (1869-1945), Assistant, Nobel College, Masulipatam published in the year 1898 *Munivinodini*, a Telugu translation of Parnell's ‘Hermit’ in 67 *vrittas*. We have also another translation of this poem in *Vanaprasthudu* by Y. Jagannatham written in 1908.

Hanumanta Vajjala Veeraraghavaiah, a clerk in the Taluk Office, Rajahmundry, wrote *Padminivilasamu* (1901) an adaptation of Goldsmith's ‘Edwin and Angelina’ in the Vicar of Wakefield. The story was set in the Indian background, and was told in 40 verses. The translator in his introduction said,

“ఈ కథ యాంగ్లేయ కవివరుండయిన గోల్డ్స్మిత్ రచించిన ‘ఎకార్ ఆఫ్ వెక్ ఫీల్డు’ అను గ్రంథమునుండి తెనిగింపఁబడినది. ఇది పద్మిని ప్రభాకరుల సంభాషణతోఁ బ్రారంభింపఁబడి పిమ్మటఁ బద్మిని తనవృత్తాంత మా ప్రభాకరునితోఁ జెప్పినట్లు వ్రాయఁబడినది. ఈ కథ మూలము ననుసరించియే తెనిగించినను, వారలపేర్లు మొదలయినవి మాత్రము మార్చబడినవి. సుహృద్దరులు మాతృకయందలి యభిమానమున దీని నాదరించి యిందలి దోషములు మన్నింతురుగాక”.

The following two poems show the method of adaptation followed by the author. We find simple style capable of expressing the original ideas powerfully. The author has provided the English original as well as his Telugu translation in this publication.

Turn gentle hermit of the dale,  
And guide my lonely way  
To where you taper cheers the vale  
With hospitable ray (1)

“ఓ కృపానిధి! నగవాస! యోగివర్య!  
తోడు లేనట్టి నాకిట ద్రోవ జూపు  
తనదు కాంతి నీనగము హృద్యముగ జేసి  
స్వాగతం బిచ్చు నల్ల దీపంబు కడకు”. (1)

And what is friendship but a name,  
A charm that lulls to sleep  
A shade that follows wealth of fame  
But leaves the wretch to weep (19)

“మైత్రి యనునది కేవల మాయ సుమ్మ  
చొక్కి నిదురింప జేసెడి జోలపాట  
నీడ వడుపున ధనికునితోడ నుండు  
దుఃఖవార్ధిని దుర్దశ ద్రోయుచుండు”. (19)

Tennyson's 'Dora' was also translated into Telugu in 1907 By A. Ramachandra Rao Naidu, for which a prize was awarded by the 'Andhra Bhāshābhi Ranjani' of the Christian College. The translation is quite good bringing out the sentiment in the original. Some metrical verses of Cowper, Tennyson and other English poets were given to us in *Jñānodayamu* (1909) by Thaduri Narasimharayakavi. We have also another translation of Gray's 'Elegy' published in the year 1910 by G. Ramakanthacharyulu. Most of these translations and adaptations mentioned above were the attempts of young graduates who studied these originals in the university classes. It was an indication that



they appreciated English poetry and had also the ability to render it into their mother-tongue so as to enrich it with new poetry.

The poetical works of some of the great English poets inspired the Telugu poets to enrich their literature by original contributions of such a nature. Seeking the themes from Indian tradition and lore, they wrote long poems on the model of story poems in English. The *Musalamma maraṇamu* (1900) of C.R. Reddy was the first of its kind. The story was taken from folklore and the language and style acknowledged their allegiance to traditional Telugu poetry. But the frame-work, the narration, the development of the sentiments, and the descriptions in this poem bear true signs of the English story-poems. It was a theme with heroic sentiment, the central figure being a young daughter-in-law of a farmer. The author, himself coming from farmers' class, has done justice to the young heroine, who voluntarily sacrifices her life in the cause of the people. It was a laudable attempt at new poetry. *Soḍḍu Katha* (1903) and *Lalita latā vilāsamu* of K.N.G. Rajamany come under this category of original compositions with clear traces of English influence. The author Rajamany was the son of Narahari Gopalakrishna Chetty, Dy. Collector and the author of 'The Kurnool District Manual' and 'Sri Ranga Raja Charitra' the first novel in Telugu. In an introductory verse in *Soḍḍukatha* the author says

‘వెర తెన్నఁగ డిష్టికలె  
క్షరుఁడై గొర్పరు మనుపఁగఁగచ్చులే మేన్మావ్  
విరచించిన సత్యవతు  
సరహరి గోపాలకృష్ణు నాపితనెంతున్’.

(7 వ పద్యం)

It is a poem in 108 verses and it was dedicated to J.J. Cotton, I.C.S., Sub-Collector, Vizianagaram.

Achanta Samkhyayana Sarma was also one of the earlier poets who tried his hand at modern poetry and published some

of his poetical pieces like *Chandamāma* in his journal *Kalpalata*. Kotikalapudi Sitamma a woman writer composed a poem in 1899 on the life of 'Lady Jane Grey' giving the same name to her poem.

In writing this poem of 103 verses the writer was motivated to enlighten the Telugu Women folk as could be seen in one of the introductory verses given below

సీ॥ స్త్రీ విద్య నభివృద్ధిఁజేయఁ బూనిన వారి  
పాద పద్మములకుఁ బ్రణుతిచేసి

... ..  
మానినీ తిలకమౌ మగువ హూణాంగన

లేడి జేన్ గే యను లేమ చరిత

విద్యా విహీనులై వివిధ దురాచార  
పాశాంకుశములకుఁ బాత్రులగుచు

జ్ఞాన మెఱుగని మనదేశ మానినులకుఁ  
దెలియఁ బఱచిన లాభంబు గలుగుననెడు  
తలపు గల్గుటచే జెప్పఁదలచి వినయ  
పూర్వకముగాఁ గ నుడువంగఁ బూనితినిట.

(30 వ పద్యం)

The poem contains 103 verses and the English personal names are retained without any change.

“ గిల్టా పార్టు డడ్లికిని లేడి జేన్ గేకుఁ  
బెండ్లియయ్యె జనులు బ్రీటీతోడఁ  
జూచి సంతసింప జూన్ నెలను జాల  
వైభవమున బంధు వర్గ మలర ”.

(49 వ పద్యం)

Adibhatla Narayana Das, a talented poet and a versatile scholar who delved deep into the Western literature wrote an original

Telugu poem 'Bāṭasāri' (The Traveller) in 1901 which owes very much, in its conception and composition to English literature. It is a poem containing 197 verses without any lines of prose in between the verses. The author in an English introduction to this poem says, "The story embodied in this book is an allegory of human life which begins in sheer ignorance and ends in perfect knowledge. In writing this small poetical work, my main aim had been to represent to the Telugu reading public at something original as to plot coupled with vividness of natural description told in easy Telugu devoided of all the artificialities of the usual ornate style. This system, I venture to hope, would be acceptable to cultured readers whose tastes have been mellowed by the ever advancing modern literature of the West".

The influence of English poetry was also felt by the great Tirupati Venkata Kavulu, though they did not come under its direct influence. They adapted Edwin Arnold's 'Light of Asia', in their *Buddha Charitra*, Published in 1902. Prof. Rangachari says in its introduction. 'This story of Buddha's life in Telugu poetry is, as the authors say, mainly based on Edwin Arnold's 'Light of Asia' and Aswaghosha's *Buddha Charitra*; and so far as I have been able to make out the merits of the Telugu work, it seems to me that it has markedly succeeded in assimilating to a noticeable degree some of the peculiar excellences belonging to the two works taken as models and as the sources of information therein.....This association of the Pandit authors with English knowing graduates in the production of this work, is obviously responsible for its being so chaste in style as well as in sentiment and for its freedom from much the grotesqueness of the decadent poetry and vitiated taste.....". These poets in some of their works took common things in life as their themes. The works like *Pāṇi Grihita* and *Śravaṇānandamu*, which, in their outward structure approximate the *Prabandha* mould, are really new in conception and execution. The place of these twin-poets in modern Telugu literature is very unique. Some critics have characterised them as 'literary Lincolns' in Telugu and as the fore-runners of the modern movement in Telugu literature. In fact, they were not under the direct influence of

the Western impact, but they were the first to move with the times. They were aptly described as the poets who uttered an epilogue to the old poetry and spelled out a prologue to the new poetry.<sup>3</sup> These twin poets created a new pattern of poetry with regard to theme and style and they also defied most of the conventions that bound the old decadent Telugu poetry. They had original ideas and independent views. They were perhaps the first classical scholars who threw down the shackles and ushered a new movement. The English-educated youngmen were attracted by them on account of their new outlook which was based on classical scholarship. They were, first and foremost, born poets with originality and leadership. A few young men with potentialities gathered round them as ardent pupils and shaped themselves into fine examples of modern poets and writers under the guidance of these masters. Thus, Tirupati Venkata Kavulu became the founders of the new movement in classical poetry. It is for this reason we say that the old *Prabandha* poetry ended and a neo-classical type started with these masters. With such an awakened literary movement in the country, the second generation of the English-educated poets in Andhra, with a good assimilation of the best in English literature, began striking out an original path in poetry. They were not content with mere translations and adaptations. We find from 1910 onwards the movement of new poetry gathering momentum; and actually the wholesome influence of English was seen in the Telugu poetry written after 1910 only.

The publication of *Mutyāla sarālu* in 1910 by Gurajada Appa Rao (1861–1916) marked the beginning of new poetry in Telugu. An enlightened product of Western education, a social reformer, a nationalist, Gurajada Appa Rao had already established his reputation as a reformer of the language along with Gidugu Ramamurthi. He was also a great dramatist. He was a poet both in English and Telugu, basking in the royal patronage of Vijayanagaram. Having imbibed much of western thought, he felt the need to infuse new life into Telugu poetry.

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3. “వీరి కవిత్వము ప్రాచీన కవిత్వకు భరతవాక్యము; నవీన కవిత్వమునకు నాంది”. — ముట్నూరి కృష్ణారావు.

Great moral courage was needed at that time to break the old lifeless traditions in language and poetry, and to give a lead and inspiration to the new generation. We find such courage in Appa Rao. He was a born fighter and reformer and he was a great personality. So it is no wonder that he found a good following among the young generation and respect from the old scholars. His *Mutyāla sarālu* and *Nilagiri Pāṭalu* are examples of fine synthesis of the old and the new.<sup>4</sup> With innovation in metre and novelty of theme, his poems clothed in the spoken language paved the way for new poetry in Telugu. He did not slavishly conform to the rule of *Yati*, *Prāsa* etc., of traditional verse. He created new patterns, like *Mutyāla sarālu*, and a new metre suitable for the new themes. In his various poems we find the seeds of all the qualities and characteristics—the spirit, content and the form—of the new poetry to come. *Mutyāla sarālu*, *Lavaṇa Rāju Kala*, *Pūrṇamma*, the story of Daman and Pithius, *Kāsulu* and *Kanyaka*,—in all these poems we find the various aspects of the new poetry. The author's discussion with his wife about interdining, the idea of true love, the ill effects of child marriage and the concept of chastity in women are the themes in these short poems. We have here small incidents in our daily life being elevated to the status of themes in poetry. This was clearly an influence of English poetry which abounds in such poems. His song '*Dēśa Bhakti*' stands on a par with the other famous national songs *Vandē Mātaram*, *Janagāṇa* and *Hindusthān Hamāra*.

Close to Gurajada Appa Rao, we find Rayaprolu Subba Rao emerging to pioneer the modern school of Telugu poetry known as *Bhāvakavitvam*. Rayaprolu, a votary of English literature, was gifted with much of originality. His later association with 'Santi Niketan', shaped his poetic outlook and marked him as a poet of a higher order. With the new type of poetical compositions that he gave to the country during the second and third decades of this century, he became a fore-

4. "క్రొత్త పాతల మేలుకలయిక క్రొమ్మెరుంగులు జిమ్మగా".

— గురుజాడ అప్పారావు.

runner and a model in the movement of *Bhāvakatitvam*. Published in the year 1909 *Lalitha* was the first poetical composition of Rayaprolu. He derived his inspiration for this poem from 'The Hermit' an English poem. We have already seen other translations of "The Hermit", but Subba Rao's *Lalitha* is altogether in a different tone. It is not a translation nor merely an adaptation. The theme has taken a new shape in his hands. Sri Ramakantha Charyulu in its introduction says, 'This poem, I believe, is the first successful attempt on the part of a Telugu poet to sing the glories of the sacred passions of love, under the direct inspiration of the votaries of the English Muse, and as such marks a new epoch in the development of modern Telugu. The author unlike his predecessors who have enriched the Telugu literature by translating and imitating the Western masters, infused fresh life and blood into the composition by photographing the images, direct from Nature. The author has reached the highest water-mark of poetic excellence in his glowing description of Love which he idealises and enthrones in the very heart of Nature. The poem is a lyrical piece of rare beauty and finish.....' The second poem of Rayaprolu Subba Rao was *Anumati* an adaptation of Tennyson's 'Dora'. Though an adaptation, it bears the stamp of much originality both in conception and execution. The original works of Subba Rao that followed in his 'Abhinava Kavitāmaṇḍali' series from 1913 onwards were *Thruṇa Kankaṇamu*, *Snēhalatā Dēvi*, *Kashṭa-kamala*, *Ramyālōkamu* and *Swapna Kumāramu*. All these are poems of perfect poetic art exhibiting Wordsworthian love of Nature, Shelly's philosophy of love and Tagore's mystic philosophy of life. He has a very fine sense of word values, with their musical quality and expressive force, and he uses them with appropriateness and a force of suggestion that seem to renew them in his poems. The beautiful language in which he clothes the sentiments, the poetic ideas and the philosophic notions of the English Romanticists have given a new life and beauty to modern Telugu poetry. With fresh new visions of Nature, he achieves in his works harmony of tone and form. Subba Rao did not adopt the new metre of Gurajada, nor did he use the spoken dialect of the former in his poems. Yet we find in him a new outlook regarding the theme and sentiment,

and also purpose of poetry in general. Rayaprolu has established himself as the founder of *Bhāva Kavītwamu*, the new school of poetry in Telugu. Dr. Gidugu Seetapathi pays high tributes to the poetic genius of Subba Rao and places him in the forefront of the new movement.<sup>5</sup> The English educated poets of this second generation styled themselves as *Bhāva Kavulu* and contributed to the enrichment of modern Telugu poetry, which in spirit, content and form corresponds to the Romantic poetry in English literature. Hence this movement is also called the Romantic revival. Rayaprolu was keenly aware of the changed times and tastes in ushering the new poetry into the country. He says,

“ఇది యొక ప్రబలమైన ప్రఘూర్ణ సమయము. దేశకాలపాత్ర పరిజ్ఞానము అపారముగా విస్తరించినది. అన్యదేశజనసంపర్క మధికమైనది. భిన్నభాషా నాగరకములగు సంగమస్థానములు పెక్కులైనవి. అనేక విజ్ఞాన వికాసములకు అన్యేన్య సాహచర్యము కుదిరినది. డేశాంతర వస్తుదర్శనమునకు వాణిజ్యము రహదారులు వేసినది. ఈ సంఘర్షణ మందు పాదులు కదలును. రంగులు మారును. ఈ మార్చే భావ కవనమందలి స్వరభేదమునకు గారజము, రూపకల్పనకు లక్ష్మ్యము, రచనకు రీతి...” — అధ్యక్షేపన్యాసము - శ్రీ రాయప్రోలు సుబ్బారావు, (అభినవాంధ్ర కవి పండిత సమ్మేళనము. రెండవ సమావేశము)

Taking advantage of the lead given by Rayaprolu, a band of writers, with an advantage of a good study of English literature under great professors, soon emerged to develop further the innovations thus started in Telugu Poetry. The mental forces that governed these poets owe their origin partly to English education and partly to the nascent nationalism. Deriving their inspiration fully from the English Romantic poets, these ardent new poets attempted to sing out their genuine hearts.

5. “రచనలో ప్రాచీన ఫక్కి, భావాలలో నవీనాశయములు, కవితా సంప్రదాయములలో అందరినీ మెప్పించగల నేర్పు సుబ్బారావుకు గల దొడ్డ ప్రజ్ఞా విశేషము” — డా॥ గిడుగు సీతాఫతి.

The need for novelty in Telugu was universally felt and they organised themselves into literary academies, with a view to strive for it. The 'Sāhiti Samiti', founded in the year 1919 with its journal *Sāhiti*, and later the 'Navyāndhra Sāhitya Parishad' founded in the year 1933 with its journal *Pratibha* mainly formed the forums of these modern poets. During the three decades that followed a large number of poets gave the Telugu people an ample output of new poetry in their poems and lyrics and brought the literary taste of the people close to Western standards.

In tracing English influence on the poetry of this new school in Telugu, we have taken here the most important poets in whom we find prominently these characteristics. The works referred to are also representative in character, wherein we find clear impressions of the influence. There is more than one type in these works and only such representative types have been dealt with in the study. Giving a full list of all the works in each type will only add to the bulk of the thesis, thus making it look like a catalogue. Hence such a method has been avoided. Yet, major authors of different works, representative works of minor poets and different types and categories in poetry are taken into consideration.

### 5.3. The Characteristics of the New Poetry of Bhāvā-kavithwam :

We find that form, content and expression—the three main characteristics of any piece of poetic art—of the new poetry does not bear much relationship to traditional Telugu poetry. The literary form which the modern poets popularised was known as *Khaṇḍa Kāvya*, which corresponds closely to the minor poems in English. Each such *Kāvya* may contain a number of poems of lyrics and sometimes only a single poem or a lyric. The traditional conventions of a poem are mostly ignored. The narration or the description of these poems starts without a preamble. The descriptive or dramatic style is generally favoured and the narrative style is resorted to very rarely. Any sublime feeling or sentiment is taken as the subject matter in these poems. Sometimes, even in innocuous object



such as a dried up tree forms the theme, since it is the feeling of the author that is important and not the object which gives rise to it. Stories from tradition and folklore were also welcomed by these poets. A story from a *purāṇa*, or epic, or from any literature in the world was chosen and developed into a poem with a new interpretation. Innovations in metre were also common with them. Discovering new rhymes and new kinds of melody and expression were attempted, taking their cue from Western literature. The spirit that animated the English Romantic poets in adapting into their poetry the Spenserian stanza was also manifest among modern Telugu poets in their experiments with metre and rhyme. It is to be pointed out that in form and content they followed the Romantic poets of English.

The new poetry was not in the strict sense of the word a revolt against traditional poetry, nor was it in open conflict with it, though biased critics like Akkiraju Umakantham and conservative academies like the 'Andhra Sāhitya Parishad' were greatly apprehensive about this new poetry. Like the Romantists these new poets desired fervently to emancipate themselves from the laws and conventions of traditional poetry and to awaken a creative impulse in the country as seen in the following verses.

“పంజర నిబద్ధ కీరంబు బయలుగాంచి  
యడ్డు కమ్మల దాటంగ నానచేయు  
నటు బహిర్మయమంబుల నతకరించి  
మన్మనంబు స్వాతంత్ర్య సీమకు జరించు  
\* \* \*

కాన నెవరేమి యనుకొన్న దాననేమి  
గలుగు కాలమనంతము యిల వికాల  
భావలోకము క్రమముగా బడయు మార్పు  
ఏల హృదయంబు వెలిబుచ్చు నింశయఁకు ”

— దువ్వూరి రామిరెడ్డి

“నవ్వి పొదురుగాక నాకేటి సిగ్గు  
 నాయిచ్చయే గాక నాకేటి వెళ్ళు  
 కలవిహంగమ పక్షములఁ దేలియాడి  
 తారకామణులలోఁ దారనై మెఱసి  
 మాయమయ్యెదను నా మధుర గానమున  
 నవ్విపొదురుగాక నాకేటి సిగ్గు...”

— కృష్ణశాస్త్రి.

The main feature of *Bhāvakavitwam* was subjective; and the subjective tendency manifested itself more markedly in the lyrics, a new contribution by these poets to Telugu literature. Like the Romantic poets they looked into themselves, seeking in their own lives for strange sensations. Subjectivism does not consist in the triumph of self. The personality of the poet has a characteristic place in this new poetry as in English Romantic poetry. Sensibility and imagination were the essential features of this poetry.

Love in the hands of the modern Telugu poets received a new orientation. Love was a predominant element in all most all the *kāvya*s and *prabandha* or classical Telugu literature but there its conception and treatment was altogether different. The modern poet, influenced by the Platonic conception of love, took it to an altogether different and higher plane. Love in the Telugu *prabandhas* received so objective a treatment that it completely lacked naturalness or fervour or sincerity. At times the *prabandha* poet used the occasion for his fanciful flights, which also were every objective. Love in the classical *prabandhas* was nothing but a stereotyped passion for union between the hero and heroine without a real motive or a naytural development. The Southern school of Telugu poets gave it a very sensuous and erotic treatment, sufficient to create repulsive feelings in the cultured reader. The modern Telugu poets elevated the conception of love; and with a subjective attitude they were able to transmit the various facets of love—love in separation, love in sacrifice, love in suffering, love in union, love in tragedy—in all its sublimity and thus created a mood in

the mind of the reader very similar to that of the writer. Gurajada Appa Rao sang of pure love in the poem *Kāsulu*.<sup>6</sup> In another poem *Pūṇamma*, the reformer in Appa Rao brought out the great pathos of the wounded heart of a young girl, who preferred death to her aged husband. *Thruṇakankaṇamu* of Rayaprolu Subba Rao became a model for many modern poets in the treatment of love. The separation of two play-mates in love with each other the marriage of the girl with another person. The meeting of these erstwhile lovers after some time, and the out-pourings of their true hearts, formed the theme in this poem which was saturated with an atmosphere of deep serenity and gentle melancholy. The poet revealed the platonic conception of love in this work.<sup>7</sup> Here we find most vividly

6. “మరులు ప్రేమని మది దలంచకు  
మరులు మరలును వయసుతోడనె  
మాయ మర్మము లేని నేస్తము  
మగువలకు మగవారి కొక్కటే  
బ్రతుకు సుఖమగు రాజమార్గము  
ప్రేమ నిచ్చిన ప్రేమ వచ్చును  
ప్రేమ నిలిపిన ప్రేమ నిలుచును—”

కాసులు - గురుజాడ అప్పారావు

7. “నష్టమైనట్టి ప్రేమఖండముల కొక్క  
సుకవి యక్షర జీవ గీతికయ చాలు  
సఖియ నిశ్వాస బాష్పముల్ చాలు నాకు  
లేదు వేఱొక యాన ప్రణయవల్లీమతల్లి  
\* \* \*

సరస సాంగత్య సుఖ వికాసముల కన్న  
దుస్సహ వియోగభరమె మధురము సఖియ,  
బాధలేక వ్యసనరుచి బోధపడదు  
చీకటులు రాని దీపిక చెరిగనట్లు”

— తృణకంకణము - రాయప్రోలు.

the influenced of the West on questions of love and marriage. The author tried somehow to preserve the Indian idea of a true wife. Yet we see that traditions were broken once and for all. Rayaprolu Subba Rao, in other poems, gave expression to the ideal conception of love, which like Shelly's conception, was exalted, absorbing, and allied to all that is pure and noble in our nature. He says,

“భవభూతి యాదేశించిన ‘సుమానుష ప్రేమ’ను భావకవి ప్రాప్యముగా నారాధించుచున్నాడు; కాని భోగ్యముగా నధఃకరించుట లేదు. అతని రసోపాసన కథిష్ఠాన దేవతకూడ నాప్రేమయే, చూడుడు. పద్మభ్రమరములకు మిథునానురాగము కావ్య సంకేతమే. ఐనను —

“సందెలను దారి తప్ప మిళిందసుతులఁ

దేనె పాలిచ్చి చీకట్లుఁ దిరుగనీక

ఉదయమగు దాఁక యొడిలోన నిదురఁ బుచ్చుఁ

జేరదీసిన మమతనుఁ జిక్కి నలిని” అని మాతృప్రేమ మాధు

ర్యమును గానము చేయుటకు వెనుదీయడు”.

— అభినవాంధ్ర కవిపండిత సమ్మేళనము-2 వ సమావేశము.

— అధ్యక్షోపన్యాసము - రాయప్రోలు సుబ్బారావు.

Kodavatiganti Venkata Subbaiah depicted another aspect of tragic love and elevated the hero for his sacrifice and asceticism in his disappointment of love. Narmada the heroine, who was given away to a rich groom, was described thus:

“She has splendid mansions to live in

She is the mistress of boundless wealth and jewels,

Scores of maid servants are at her beck and call,

She need not so much as lift a pin;

But alas! happiness is leagues away from her without the lover”

When Narmada meets her friend after the marriage, he says,

“I aspired to pluck a fruit of rare charm but  
meanwhile some one stole it away. Now nought  
is left for me but to retire to the sweet  
silent forest regions of Narmada the holy  
river and live in peace”,<sup>8</sup>

Basava Raju Apparao sang the love of birds and trees in his lyrics. He echoed in his lyrics the words of Tennyson “It is better to have loved and lost than not to have loved at all”,<sup>9</sup> That was his philosophy of love. Devulapalli Krishna Sastri delineated the sentiment of love in separation in his *Krishna-pakshamu* which has inspired more poets and more poems than any other contemporary work”. (Khandavalli Lakshmiranjanam). It was this poet who created for the first time in Telugu poetry, an imaginary idol of love which he idealised. The subjective realisation of something unattainable in actual life was the basis of the Platonic idea, and was thus a western concept. At his magic touch sorrow assumed the shape of joy and pain lost its terrors. One begins to wonder whether there are such sweet possibilities in affliction also. A delicious madness emanates from the poems of Krishna Sastri, comparable to the love poems of Shelly. Nayani Subba Rao, in his, *Soubhadruni Prayaya Yatra* depicted love as a sort of pilgrimage to a holy shrine and extolled this attitude of the devotee as the ideal of Love. Thallavajjala Siva Sankara Sastri, under whom many younger poets had their apprenticeship, expounded in his

8. The translations are taken from ‘Love in Modern Poetry’ By Khandavalli Lakshmiranjanam. Triveni, Vol. 14.

9. “వలపెఱుంగక బ్రతికి  
కులికి మురిసే కన్న  
వలచి విఫలమొంది  
విలపింప మేలూరా!”

(‘ప్రేమ తత్త్వము’ - బసవరాజు అప్పారావు)

*Hrudayēśwari* the cult of Female-worship, and in this we can clearly see the influence of the West, especially the influence of Dante's 'Divine Comedy'. The author's attempt to follow Dante was not a success since the author stuck to the mundane world. In his *Hrudayēśwari* the author depicted the ardent lover as a bard singing love songs at the window of his lady love in the early hours of the morning. This was in imitation of the West where lovers follow such a method for winning the favour of their lady loves. Petrarch's serenades are illustrations of the same.<sup>10</sup> Nanduri Subba Rao sang of the simple but enchanting love of the rustics, and triumphantly established its superior charm over the sophisticated urban love. Viswanatha Satyanarayana read the story of love and separation in the brooks and rocks as seen in Nature. In the jingling and descent of a mountain brook he found the song and dance of a love-lorn damsel. We find an allegory in the *Ekāntasēva* of Venkata Parvateeswara Kavulu, The soul in quest of God was personified as a love-lorn bride seeking union with her Lord. Here we find the indirect influence of the west through Tagore. Thus, we see the *Bhāvakavulu* of Telugu as votaries of the cult of love and we can easily trace many ideas and sentiments of English Romantists echoing in Telugu modern poetry. Like them, these poets too felt that 'Love is the universe today.....'.

The attitude of the modern poets to Nature differed very much from that of the *prabandha* poets in Telugu, and this again was due to the influence of English poetry. Very rarely do we find in the *prabandhas* any sentiments of feelings identifying themselves with Nature. The attitude of the modern writers was very much akin to that of Milton, Wordsworth and Tennyson, in many respects. Everything in Nature responded

10. తలచుచున్నాను నా ప్రయతమవటంచు  
యెంచుచున్నాను నిన్ హృదయేశ్వరిగను  
వలచుచున్నాను జీవితేశ్వరిగ నిన్ను  
భావనము చేయుచుంటి నిన్ దేవివోలె.

( ' హృదయేశ్వరి ' - తల్లాపజ్జల శివశంకరరాస్తి ).

to the moods and feelings of these poets and it was impossible to differentiate between Nature and the experience of the poet in their poems. They have deep interest in Nature as an informing spiritual influences on life.

Another important feature of new poetry in Telugu was pastoralism. *Krushivaludu* of Duvvuri Rami Reddy, *Tholakari* jointly written by Pingali Lakshmikantam and Katuri Venkateswara Rao and *Rutusamharamu* of Viswanatha Satyanarayana may be particularly mentioned as examples. Some of the poets took the view that beauty unadorned was beauty most adorned.<sup>11</sup> To eliminate life's misery and evils had been the ruling passion of the Romantic poets in English, and they dedicated every power of their mind and every pulsation of their heart to this ideal. The modernizers in Telugu also followed this philosophy. They further developed it by adding ideas of mysticism taken from Indian philosophy. They perhaps followed Tagore in this aspect, for, he took much from the Upanishadic philosophy and attempted to convey it through his mystical compositions. This was partly due to the influence of mysticism found in Tagore and Aurobindo and partly due to the mystical element that is found in every Indian. The modern Telugu poet was not an atheist as some reactionary pandits branded him. He was a worshipper of Mother Nature in her different aspects. Rayaprolu said that he was the worshipper of Supreme Mother.

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11. చెవుల కమ్మలు పెట్టని చెలువు కొంత  
ముక్కు పుడకలు తీసిన బోసి కొంత  
చిన్నబోయిన యా కన్నె చిన్నె కొంత  
జారుమూతితోడ వింత సింగార మొలికె

( 'కష్టకమల' - రాయప్రోలు సుబ్బారావు ).

“భావకవిని బండవాస్తవికునిగాగాని, నాస్తికునిగాగాని భావింపకుడు. అతనికి ఈశ్వరుడు కలడు. అయితే నిర్వికల్పిడయిన ఆ ఆనాది వితతో వికల్ప జగన్మయుడయిన తానెట్లు మెలగవలెనో బోధపడుటలేదు. అందువలన భావకవి ఆ తండ్రిని పాక్షిగానే వదలి తల్లిని ప్రత్యక్షదైవముగా సమీపించుచున్నాడు”.

— అభినవాంధ్ర కవిపండిత సమ్మేళనము - 2వ సమావేశము.

అధ్యక్షపన్యాసము - రాయప్రోలు. నుబ్బారావు.

Love for our past history and culture was another theme which attracted these poets. Historical ruins like Hampi roused their feelings and emotions which found expression in new poems. With the instinctive cult of wonder similar to that the Romantic poets, some of the poets like Kodali Venkata Subba Rao in his *Hampi Kshētramū*, G.J. Somayaji in his *Rāmachandruni Hampi Yātra* and Jashua in *Tājmaḥal*, Puttaparti Narayanacharyulu in his *Penugonḍa Lakshmi* and Viswanatha in *Vēngi Kshētramū* enriched sentimental poetry in Telugu. These poems were rich in imagination and feeling.

The growth of the national movement during these decades revealed itself in the poetry of this period, written in exaltation of the glory of India and the Āndhra dēśa. Gurajada in his songs, Rayaprolu in his *Jaḍa Kucchulu*, Viswanatha in his *Āndhra Praśasti*, and a host of other poets with patriotic and poetic ardour contributed much to this kind of Telugu patriotic poetry known as *Jātiya gītalu*. The Long Poems like *Śivabhārahāmu* of Gadiyaram Venkatesesha kavi, *Raṇā Pratāp Charitramū* of Rajasekhara Satavadhani and *Nāyakurālu* by Etukuri Venkatanarasaiah reflect the spirit of the age though they do not fall within the new school of poetry in form. Viswanatha Satyanarayana, though modern, had leanings towards classicism and he continued the tradition of old poetry was considerable. He was too conservative by instinct to be a thorough revolutionary in any sphere.



During this period of new poetry we have some more direct translations and adaptations from English. Mosalikanti Sanjeeva Rao translated 'Paradise Lost' of Milton in his *Swarga Bhangamu*. Adibhatla Narayana Das in his *Navarasa Tarangini* made a wide collection of Shakespeare's ideas and sentiments with Telugu equivalents. It was a book of great value for a comparative study of the poets of East and West in their delineation of sentiments or *rasas*. *Vasantasēna* by Kallakuri Gopala Rao (1920) was an adaptation of Goldsmith's 'Hermit'. G.J. Somayaji's *Rāmachandruni Hampi Yātra* (1900) was an adaptation of Byron's 'The Pilgrimage of Childe Harold'; Saripalli Viswanatha Sastri's *Kāma Vilāsamu* (1935) was an adaptation of Milton's 'Comus'. We have a translation of Tennyson's 'Enoch Adren' by Vajjala Venkateswara Kavi in his poem *Nowkā Bhangamu*. A good number of poems, sonnets, lyrics and odes, were translated by young and aspiring poets who were encouraged by literary journals like 'Śārada', 'Bhārati' and 'Pratibha'.

Taken as a whole the new poetry of *Bhāvakavitvam* of this period reveal a general parallel with the intuitive, idealistic and historical movement of ideas which gave English Romanticism its character. The kind of Romantic poetry which came into prominence in English a century earlier had its direct and indirect influence on Telugu in the 20th century and the result was the new Telugu poetry called *Bhāvakavitvam*.

**5.3. Lyrical Poetry :** Another important feature of this new school in poetry was the lyric. Apart from the dominant romanticism in their poems, the poets also sang many lyrics which were national, pastoral, or romantic in character. These poets did not write anything corresponding to the sonnets or odes of the English Romantists, but the lyrics which they wrote possess all the lyrical elements of various English forms. Like the English Romantists these poets also expressed in their lyrics the beauty, goodness, and unity in the universe. They looked up to Nature for inspiration and found in it the symbol of a divine spirit. To them the rustic people appeared to be the noblest human beings. The cuckoo, the bee, the flower, the

mountain, the brook, the peasant girl, the setting sun and the stars, all these moved them to expression. Stirred by the beauty and splendour of these they sang with a full heart. Every poet of this school wandered in the realm of imagination in a sacred and secret search for beauty and bliss in Nature. Many of the ideas and sentiments expressed by the English Romantic found their echo in the lyrics of these poets.

*Yenki Pāṭalu* of Nanduri Subba Rao was a landmark in lyrical poetry. He created in his songs two characters. Naidu Bāva and Yenki and crystalized in their lives the most simple, natural, unsophisticated and rapturous love. The rustic dialect that he used gives great charm to the fundamental sentiments expressed in these songs. M. Chalapati Rao says, "It is not with Spencer or Wordsworth, however, that Nanduri Subba Rao ought to be compared, though he has the Doric delicacy of the former and the naturalness and simplicity of the latter. it is with Robert Burns with his rusticity and rich rhymes, that a comparison can be sought". Though the literary Popes have raised a great hue and cry over the songs, the songs have become a part of Telugu literature; and Yenki, a rustic girl, graceful, playful, fanciful and fully developed in her emotions and ecstasies, is still a living delight to the Telugu people.

*Kinnerasāni Pāṭalu* of Viswanatha Satyanarayana may be said to be most poetical of all of his compositions. He excelled in the supreme poetic art of feeling, sentiment and expression in these lyrics. The rhyme, sound-sense and the flow of the lines vividly conjure up the image that the poet wanted to create. Basavaraju Appa Rao was another prolific writer of lyrics. His national lyrics and love lyrics were equally superb. He was very close to every aspect of Nature. We find the influence of Burns here also. Kavi Kondala Venkata Rao wrote many pastoral lyrics. His lyrics, short but perfect in art, had for their themes anything from a tiny blade of grass to the vast river Godavari. In the lyrics of Adivi Bapi Raju, the charm of simple social customs were well brought out. Ch. Vijaya Parthasarathi wrote *Palle Pāṭalu* extolling village life in the metre of *Mutyālasarālu*. The lyrics and songs in *Gōbhūmi* and

*Rytu Bhajanāvali* were mainly intended for peasants, and as such come under pastoral lyrics. We have many other minor lyric poets whose contributions were commendable. The latest work *Śatapatra Sundari* of Rajanikanta Rao is a good collection of songs on various themes of emotional nature.

Apart from these lyrics of love and sentiment, we have national songs composed by modern poets. Every poet from Gurajada onwards sang the glory of India and Andhra in such songs. With the growth of nationalism, these national songs became very popular. Rayaprolu, Viswanatha, Duvvuri, Devulapalle, Unnava and a few others composed inspiring songs of national spirit.

In many of the lyrics and poems new metres were attempted. Many of them adopted 'verse libre' guided only by tune and rhyme. Muddukrishna wrote a few prose poems. Mallavarapu Visweswara Rao in his *Madhukila* and *Kalyāṇa Kinkini* attempted various kinds of experiments in metre. The literary critics view that much of the modern prose-poems in Telugu was not good poetry but only bad prose. The mysticism and blank verse of Tagore had a good response in the Telugu land. *Geetanjali* was translated. A number of writings in blank verse with Tagorian mysticism came into Telugu. *Vennuḍu* by P.S.R. Appa Rao and the translations of Tagore's works by Bezawada Gopala Reddi are to be mentioned in this respect. Belluri Srinivasamurti imitated Browning in his *Prēma tapasvini* in dramatic monologues. The experiments in metre and prosody were evident much more among the neo-modern poets who came later.

**5.4. Psalms and Hymns :** The Book of Psalms is one of the best known chapters in the Bible. For more than two thousand years it has been considered as a first piece of writing about the inner life of man. It tells of the spiritual thoughts and longings of man and his feelings towards God. These psalms are the expressions of man's joys and sorrows, feelings and sentiments, faith and fear. The words and ideas of the psalms are beautiful and inspiring. They are also set to music and sung. The

*Brahmo Samājists* were highly inspired by the spirit of the Biblical psalms and they composed similar songs for use in their congregations, taking the thought from the psalms. The *Brahmos* in Andhra also rendered some psalms for their *Prārdhanā Samājams*. We have *Brahmo Gitamulu* published in 1889 by the Secretary, South Indian Brahmo Samaj. There is another book *Brahma Padyakalpaku* in which the thought of the psalms was rendered into poems. We have a vast collection of the direct translations of psalms and hymns in Telugu done mostly by European and native missionaries. Many of the Christian hymns were translated and rendered into native music for use in Telugu congregations. The Christian Literature Society published in 1882, a book of hymns entitled *Church Pātala Pustakamu*. The *Telugu Hymn Book* for the use of the Evangelical Luthern Church compiled and Published by Rev. C.T. Kuder in 1895 requires special mention for its Poetical Quality.

The following translation of the hymn "O Morning Star! How fair and bright!" is given here as an example from Kuder's 'Telugu Hymn Book' (1895)

కైస్తవ జీవము - 78

“ఓ యెస్సై వృక్షమూలమా!  
 ఓ వేగుచుక్క కాంతికా!  
 నీ వెలుగెంత కాంతి  
 దావీదు యొక్క పుత్రుడా!  
 నాకిచ్చినావు ప్రీతి  
 ప్రేమాకారా!  
 అన్ని కృపాబహుమతు  
 లొక్క కర్ర!  
 నీకునుండు మహిమంత”

We have *Yātrikuni Prayāṇamu*, a Prose translation of the 'Pilgrim's Progress' in Telugu by an unknown author with the title page as follows :

యాత్రకుని ప్రయాణము  
అనగా  
ఇహలోకమునుంచి పరలోకమువకు  
వెళ్ళు మార్గమునుగూర్చి  
జోను బిన్నాను  
ప్రస్తుత సాధుశ్శ రీతిగా  
రచించినది

The second edition of this book appeared in 1887. Written in simple and lucid Telugu, the book is illustrated and it contains a few 'psalms' translated in the form lyrics in Telugu.

J.W. Beer, Mrs. Hume, and H. Downie made some translations of English hymns. Chowdary Purushottama Kavi composed a few fine lyrics on traditional lines but with biblical ideas.

This branch of Telugu literature was not very popular nor was it significant, for the simple reason that the subject matter was purely religious in nature. The Brahmo songs are no longer heard, and the bible psalms are heard only within the churches. Further, we do not find much poetic strain in them. Yet, we must consider this branch as a direct result of western influence on Telugu.

**5.5. Elegy :** The elegy is a poem in which the prevailing tone is that of melancholy. The elegy as a literary genre is found in old Telugu poetry, particularly in the *Chāṭuvulu* or stray verses like *Kāṣikā Viśvēṣu kalise Virā Redḍi.....* of Srinatha and *Manucaritram bandukonuvēla.....* of Allasani Peddana. But the English elegy is altogether of a different kind. Elegiac poetry simply meant, in early European literature, a poem written in

elegiac couplet and most frequently on the subject of love. But in English poetry it came to be usually a lament over the death of a near and dear one like the 'In Memorium' of Tennyson, or Milton's 'Lycidas'. Or, the elegy may be a mournful meditation on death itself like Gray's Elegy. We have Gray's 'Elegy' translated into Telugu by two poets, S. Jagannatha Sastri and Ramakantacharyulu. 'In Memorium' of Tennyson was also translated into Telugu by John Chowdari. We have a few original elegies in Telugu written by the modern poets. Vavilala Vasudeva Sastri wrote two elegiac poems *Pitrārādhnamu* and *Rukmiṇi Smaraṇamu*. The former, as indicated by its title was in memory of his father. The latter was written on the death of the author's wife. *Bhrātrārādhana* (1898) by Vavilala Adwaita Brahma Sastri is a biography and panegyric of the author's deceased brother, Vavilala Vasudeva Sastri in 1116 lines. It contains also a series of elegiac poems written by friends and admirers of Vasudeva Sastry. Vaddadi Subbarayakavi also wrote two poems *Sati Smruti* and *Suta Smruti* on the death of his wife and son respectively. Vaddadi Subbarayakavi though not acquainted with English literature took the idea from his friends who knew English.<sup>12</sup> *Putra Śōkamu* by B. Bapaiah Sastri (1902), *Preyasi Smruti Nakshatra Malika* (1904) of Adinarayanamoorti, and *Mitra Smruti* (1910) of D. Jagannatha Rao are some of the early elegies we have in modern Telugu literature. On the death of their wives, D. Rami Reddy, Viswanatha Satyanarayana and Madhavapeddi Butchi Sundararama Sastri too wrote good elegies which are stirring and reflective in character and they have universal appeal. Panyala Ranganadha Rao attempted with some success a few elegies on the English model. We have some elegiac poems written on the deaths of national leaders which really speaking, do not conform to the pattern of an elegy as they praise only the virtues of the dead.

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12. "ఆంగ్లభాషా వికారదులగు మిత్రులతో నిరంతరము సంభాషించు చుండుటవలన వీరి కవిత్వమునకుఁ జాక్షాత్వ కవిత్వమందలి నవీన భావములు కొన్ని యబ్బినవి "

'ఆంధ్ర రచయితలు' మధునాపంతుల సత్యనారాయణశాస్త్రి, పుట 130.

**5.6. Parody :** Parody in the strict meaning of the word implies a comic imitation of a serious poem. It is distinguished from ordinary imitation in its being 'faithful to form but treacherous to content. It has a great advantage over all other forms of literary criticism as it holds up the fault for ridicule without the sting of direct criticism. A true parody should be a critical act of imaginative reproduction. Poetic parody in English has formed a small literary branch of its own. The influence of English parody on Telugu can be seen in the poetic parody of recent times. The Chandralākhā *Vilāpamu* of Kucimanci Jaggakavi (18th Century) in a way can be said to be a poetic parody of a *prabandha* since the author parodied the *prabandha* style in many places. But the author's intention was not literary criticism. There was nothing like the art of comic transposition in his poem. The parodist, as we understand it in English literature, must reshape the original into glorious nonsense. Humour of a fine type should result from a good parody. The easy way of writing a parody is a clever change of words in the original. We have such examples in the poetic parodies in Telugu also. For example:

అన్నా చెప్పలరాయా  
కన్నెక్కటిలేదుగాని కంతుడు కావా ?

... ..

అన్నా చెప్పలరాయా  
కన్నెక్కటి కలదుకాని కౌరవపతివే !

Machiraju Devi Prasad was a modern writer, who parodied the poet in his *Bhōjana Sāla*. An example is given here :

“మంజుల సుమామ్మతమ్మలోని మధురిమమ్ము  
మధుర చంద్రాతపమ్మలోని మార్దవమ్ము  
మృదు సమీరమ్ములోని పరిమళమ్ము  
కలవు గోపాల నీ వేణుగానమందు ”

— వేదుల సత్యనారాయణ.

“మంజుల సుమామృతములోని మధురిమమ్ము  
మధుర చంద్రదాతవములోని మార్దవమ్ము  
మృదు సమీరమ్ములోని పరీమళమ్ము  
కలవు బుచ్చెమ్మ నీ పచ్చిపులుసునందు”.

An example of a poetic parody which is true to form and treacherous to content is given here.

“ఎవ్వడా విరసాత్మకుండెవడు సాంద్య  
రాగమంజుల రేఖా విరాజమాన  
మంగళాకాశ సీమంతరంగమందు  
కారు చీకట్లు రాసులు గ్రగ్గినాడు”.

— కృష్ణశాస్త్రి.

“ఎవ్వడా చచ్చునాగమ్మ యెవడు నా స  
తీ వియోగాన నేను చిత్రించుకొన్న  
రమ్యప్రణయినీరూప చిత్రమ్ము పైని  
నిండు నీల్కాలు బుడ్డి తన్నేసినాడు”.

We have a creative parodist in Rukmininatha Sastri, who was popularly known as ‘Parody Sastri’. He submerged his own individuality when he parodied and lived in the writer whom he criticised. Here is a fine example of his parody on Viswanatha’s poetic style:

1. “అతడు కవి వేషధారి కాతరులు మచ్చ  
కరుగుకొన బిట్ట మండించు కైత నెవుడు  
మారుమూల పదమ్ముల నేరి తెచ్చి  
కోమలేతర కవనమ్ము కూర్చుకొంచు.



2. అతని సమ్ముఖమునను రసాధిదేవ  
తాత్మ కుంచుక కుంచుక తారుచుండు  
ముక్కు తిప్పక మూతిని ముడుచుకొంచు  
పరమ ఛాందసు ముందర ప్రాథవేలె
3. కించిత్తక్ర కషాయ పాదబరపక్షిపాతిరేక వా  
కృంచార ప్రవయావకాశములలో కవ్యుద్వగండాశ్శముల్  
చంచల్లీల నుదాత్త వాగ్గరిమతో సాధించి వేధించుమా  
పంచారింది ప్రవహికా కృతుల నే పాపాణ పాకప్రభూ”.

జ॥ రుక్మిణీనాథశాస్త్రి.

**5.7. The Poetry of Revolt or the Neo-Modernists :** Towards the close of the thirties of this century, we find the best of *Bhāvakavita* loosing its charm and appeal. These poets had become exhausted after pouring forth all their hearts in this new poetry. The inspiration they derived from the Romantic poets had either expired or became dull. At this time, some of the poets looked towards contemporary Europe for poetic inspiration, where the post-war literary tendencies like Imagism, Impressionism, Futurism, Dadaism, Expressionism, Cubism, Symbolism and Surrealism were genuinely, if not eccentrically being experimented with. By means of English the Telugu poets were able to stay in close touch with the latest developments in European thought and literature. Deriving inspiration from such literary trends in the West, a few writers in Telugu began to experiment and make innovations in the literary field. These writers were also under the influence of Darwin, Karl Marx, and Sigmund Freud who led human thought on new lines. These poets declared their political affiliation too. The Russia that emerged as a great communist power after the First World War came to their main source of inspiration. To this revolutionary and progressive spirit, the Telugu writers mostly belonging to the third generation began to swear their allegiance, revolting against both the traditional poetry of the prabandhas and also the new school of *Bhāvakavitam*. In their eagerness to create

something brand new they began to transplant the various contemporary European intellectual trends into Telugu language. The spirit of these poets projected itself in 1932 in the form of a journal *Jwāla*, symbolically named. In the maiden editorial it declared war against everything old and its love towards anything new from any corner of the world.

“మనం కూపస్థంగా ఉండడంవల్లనే, పురాతనతచేతనే, రక్తంలో నీరసంచేతనే, నూతన తేజస్సుకు గుడ్లగూబలమౌతున్నాము. ఇది పనికిరాదు..... ధర్మాలలో, సంఘంలో, భావాలలో, భాషలో మార్పు తప్పదు దీనికి అడ్డు ఏలేదు. వచ్చినా ఆగదు..... యువకులు ఉద్రేకంతో, సాహసంతో విడితెచ్చినా దాన్ని ప్రచారంలో పెడతాము. ఉన్నది ఉన్నట్లు అంగీకరించి నిర్దీపంగా త్రుప్పుపట్టడంకన్నా నష్టం కలిగినా సాహసించి జీవించడం ఉత్తమం.....

— సంపాదకీయం - 'జ్వాల'.

Srirangam Srinivasa Rao popularly known as 'Sri Sri' was the pioneer and outstanding leader of this movement of neo-modernists in Telugu. He rambled for some time at the beginning of his literary career in the school of new poetry or *Bhāvakavitwam* and being too radical and revolutionary in spirit he departed from the new school and founded the school of neo-modernists. He soon attracted a cluster of poets like Sistla Umamaheswara Rao, Srirangam Narayana Babu, Muddukrishna, Arudra, Pattabhi. These poets styled themselves the *Abhyudaya Kavulu* or 'progressive poets' and labelled their poetry as progressive poetry as against the *Bhāvakavitwam*. They sang to the tune of their master Sri Sri who declared,

We have no walls

.....

Unrest is our life

Agitation is our breath

Rebellion our philosophy.....”

The Telugu version is as follows :

మాకు గోడలు లేవు

.....

అలజడి మా జీవితం

ఆందోళన మా ఊపిరి

తిరుగుబాటు మా వేదాంతం

— 'మహాప్రస్థానం'.

These poets, slowly from the thirties onwards, intensified their literary activities. Translations, adaptations and imitations from European literatures were the main characteristics of their works. Revolt in language, metre and form was fundamental with them and 'red' was the pervading element in their poetry. The following shows the motive force behind their poetry.

“మా భాషలో మా కేకలో  
మా బాధలు మా చావులు  
మా తగవులు మా గెలుపులు  
మా కళ్ళకు గట్టినట్లు  
నడి గూడెపు నరకాసురు  
డెంకటగిరి సంకటాలు  
చల్లవల్లి దొంగలూ  
భూస్వాముల పరవళ్ళూ  
మా కళ్ళకు గట్టినట్లు  
నైజాముల నాజిజం  
బూర్జువాల పాకిళ్ళను  
మా కళ్ళకు గట్టినట్లు  
లోకాలను దిగమింగే  
వాషింగ్టన్ ఫాసిస్టు  
రాకాసుల పాకిళ్ళను  
మా కళ్ళకు గట్టినట్లు

రాళ్ళను కరిగించే  
పొగ రెక్కిన  
ముళ్ళను తగలేసే  
అజేయానికి అభివృద్ధికి  
అరాటపు పోరాటపు  
అలోచనా ఆందోళనా  
తరంగాలు పరంపరలు  
తరిమి తరిమి  
పొర్లించే పొంగించే  
మా హృదయతంత్రిత్రేణిని  
మా జీవితశక్తిసేనను  
స్పందించే  
కదం తెక్కించే  
మా దేశం మా జాతిని  
మా రక్తం మా శక్తిని  
ఉడికించే ఉబికించే

మా పాలం మా పంట  
 మా మిల్లు మా యిల్లు  
 మా చదువు మా సంధ్య  
 మాదేనని మాకిమ్మని  
 వాదించే బోధించే  
 మా పట్టం మా చట్టం  
 మా ఆలన మా పాలన  
 మాదేనని మాకిమ్మని  
 మేమంతా ఒకటేనని  
 రూపించే చూపించే  
 ఘోషించే శాసించే

మా సమరంలో దూకించే  
 మందిసి ముంచి మదించి తిరిగే  
 మా పగవాణ్ణి చాపనుజుట్టి  
 గిరిపైనుండి గిరాటువేసే  
 వీడి రాతలు వాడి గీతలు  
 సూటి మాటలు  
 వాటంగా రాయమనీ  
 కాకుంటే కవికాదనీ  
 అంటున్నామంటున్నామోయ్,  
 కవీ! ప్రజలం  
 మేమంటున్నామంటున్నామోయ్,

(ప్రజాశక్తి 18-4-'48) — అరుణకుమార్.

The poetry of these progressive poets was rather bizarre in the first instance. It was very difficult to discern the distinctive characteristics of each author, or the 'ism' they represented. The personality of each author, except that of Sri Sri is yet to be revealed to us full in their works and one wonders whether it will ever be revealed. The various 'isms' or trends that these poets attempted to implant in Telugu were short-lived. They are today extinct in Europe itself, so that these neo-modernists could no longer derive sustained inspiration from the West. Yet, this poetry reveals to us a greater Western influence than what was felt by the poets of *Bhāvakavitwam*.

Of all the literary 'isms' of post-war Europe, we find surrealism gaining some ground, particularly in the writings of Sri Sri. The Telugu equivalent of Surrealism is *Ativāstavikata*. *Rubaiyats*, *Decomposition*, *Tom Tom*, *Koṇṭe Kōṇḍalu*, and *Vidū-shakuni ātmahatya* are a few of the surrealist writing of Sri Sri. A few examples from these are given here to indicate the inspiration, the freedom, the philosophy, the nature and the art of his poetry.

1. Charlie Chaplain Joseph Stalin  
Walt Disney George Hugnet  
Greta Garbo Pirandello  
ఇటీవల మా Inspiration!

— Rubaiyats - శ్రీ శ్రీ.

2. Sigmund Freud, Harold Lloyd,  
Albert Einstein Jacob Epstein  
హరన్ చట్టో గి. రాం. మూర్తీ  
ఇటీవల మా Inspiration!

— Rubaiyats - శ్రీ శ్రీ.

3. కాకి కేమి తెలుసు సైకో అనాలిసిస్  
అటవెలది ద్వీపదకత్తగారు  
5, 3, 2 అముక్త మాల్యద  
విశ్వదాభిరామ వినుర వేమ!

— Decomposition - శ్రీ శ్రీ.

4. భుజంగ ప్రయాతం బుభుక్షాభిమాతం  
చలంగారి 'పాపం' ప్రజామిత్ర కోపం  
జరుక్ నాథ జాంబక్ మిశ్శాస్త్రి హంబక్  
లతాంతార్ధరంగంబు లంబాడి లంగా!

— Decomposition - శ్రీ శ్రీ.

5. ఛందో బందోబస్తులన్నీ  
ఛట్ ఫట్ పట్ మని క్తెంచి  
Dammit ఏమిటా? ఇదంటే  
Pray! It's Poetry అందాం.

— Konte Kōṇālu - శ్రీ శ్రీ.

6. అద్దాన్ని అద్దాన్నపు అడవిలో వదలి  
గద్దాన్ని పద్మానికి పెళ్లిచేదాం  
కాదన్న మాదన్న యెవడన్నా వుంటే  
వేమన్న యేమన్నాడో చూడమందాం!

— Konte Kōṇālu - శ్రీ శ్రీ.

7. హాష్! హూష్! హూష్! హాష్! అని కేకలువేసి  
కాష్! మ్యాష్! మ్యాష్! కాష్! అందాం గమ్మత్తుగా  
న...న...న...న...నత్తిమాటలు కూడా  
మ...మ...మ...మ...మన వ్రాతల్లో నుండవచ్చు

— Konte Kōṇālu - శ్రీ శ్రీ.

8. జీబ్రాకీ Algebra చిహ్నాల  
లాంగోటూ పాంకోళ్ళూ తెడిగి  
సాహిత్య పోరోహిత్యం యిస్తే  
వెరికాదు Sur-realism రా సోదారా!

— Konte Kōṇālu - శ్రీ శ్రీ.

9. మ్రింగి తిమింగలంగిల తమిస గుహంతర మీనమేష పా  
రంగతులైన బొంగరములార! ఎరింగిన దెల్పుడీ పరి  
ష్వంగము పాడుటెందుకు? విపంచికి కంచికి దూరమెంత? వ  
డంగులు రంగులా? గురికరాళ్లగు మా గుడిలోని లింగముల్

Konte Kōṇālu - శ్రీ శ్రీ.

Except a few compositions of surrealistic poetry, none of these poets produced a monumental work comparable to James Joyce's 'Ulysses'. Of late, the surrealistic poets in Telugu have begun to acknowledge their failures, there again, only echoing the words of the European innovators. Chalam in his introduction to the *Mahā Prasthānam* of Sri Sri, ranked him as a great rebel and revolutionary who attempted to destroy the old order of life with all its customs, traditions, beliefs and moral

codes. Unbelief, unrest, pain, suffering, mortality, injustice, and hope find expression in Sri Sri's poetry. A fervent desire to build a new world seemed to be the underlying current of his poetry. The following introduction of Sri Sri to *Fidēln Ragāla dāzan* indicate the outlook of these poets on literature.

“...కవి సర్వతోముఖ స్వాతంత్ర్యదూత. స్వేచ్ఛాదూత. అన్వయం అనాచ్ఛాదీతంగా ఆకాశమధ్యంలో ఊగవచ్చు. విభక్తి విశృంఖలంగా షికారు పోవచ్చును ప్రతిఫలం విచిత్ర సౌందర్యం...విచిత్రమే సౌందర్యం సౌందర్యమే విచిత్రం...చందస్సుల చండశాసనానికీకూడా కాలం వెళ్ళిపోయింది. కవిహృదయంలోని రాగాలాపన ఎట్టి తీగలుగా సాగితే అదే గీతానికి ఆకారం నిర్ణయించాలి...నవకవికి అనుకరణ అసహ్యం. క్రొత్త శస్త్రాలు క్రొత్త రూపంలో సాక్షాత్కరించాలి...”.

శ్రీ శ్రీ.

The neo-modern poets, in their ambition to improve new patterns of poetry and to implant the western trends of poetry in Telugu, subjected their poetry to experimentation rather than making it an expression of genuine inspiration. The poetical compositions of these various authors bore no relationship to one another in metre or form. Each was an innovator in this respect with no sustained consistency in their outlook. *Verse libre* was universal with these poets.

“నాయీ వచన పద్యాలనే దుడ్డు కర్రల్లో  
పద్యాల నడుముల్ విరుగదంతాను ”

— పరాభి.

We find Sri Sri adopting the evocative method of versification from Elliot and other Western poets. To him poetry is evocation and his famous poem ‘Kavitā O Kavitā’ is a good example.

The neo-modernists gave equal place and prominence to loan words from English and other European languages, a feature we do not find in the vocabulary of the *Bhāvakavitwam*. Pattabhi, in his poem, declared that he would loot words from foreign languages and use them in his poetry.

“ ఇంగ్లీషు భాషా భాండారంలో నుంచి  
బంది పోటుంజేసి కావల్సిన  
మాటల్ను దోస్తాను  
నా యిష్టం వచ్చినట్టు చేస్తాను  
ఆనుసరిస్తాను నవీనపంథా కాని  
భావ కవిత్వాత్రం కాస్తే  
నహంభావ కవిని...”

— ‘ఫిడేలురాగాల డజన్’ - పరాభి.

Using English words in Telugu script and playing trick with the accepted mode of printing were in their view, embellishments to poetry. For example:

“ఫిడేలన్ నది మయియ రాగ్రా!  
మావా రస్థరు సనాతనా చార్ యుల్  
ముఖమ్మిరిచి ఇకగిలేష్టానిని  
నికనుస్తే పట్ట పదేదని  
గద్దించి నా కూడ నీవు  
మహాసాహసస్తే రుమాన్ టిక్ గా  
మెయా రేజ్జేను కొన్నావు గావా  
స్పీట్ హార్ట్”.

— ‘ఫిడేలు రాగాల డజన్’. పరాభి.

“కన్ఫ్యూజన్ ముట్టడినుండి  
యాన్ గ్యుటి గుప్పటినించి  
స్వర్గారోహణ సమయంలో  
టూవేన్స్విచ్ మీదనించి  
ఆర్పేస్తా రన్న భయంనించి  
నిరుత్సాహం నిషానుండి  
విషాదం బారినుండి  
వినాశనం దారినుండి  
మము బ్రోచే వారెవరూ లేరా!”

— ‘ఆరుద్ర’.



Apart from some of the above imported characteristics the important mental attitudes that shaped the poetry of this group of poets as against *Bhāvakavitwam* were a willingness to spread revolutionary ideas through their writings a materialistic approach to life and Nature, a sympathy for the suffering humanity and a proletarian patriotism. We find from the writings of these poets a mental obsession with psychological confusion. We cannot forecast which direction their poetry is going to take in future.

## 6. THE THEATRE AND DRAMA

**6.1. Theatre :** Though India had a great tradition of theatre and drama, curiously enough Andhra was deficit in it. The Telugu literature which reflected Sanskrit literature in translations did not possess even a single translation of a Sanskrit drama until modern times. But references are not lacking to show the existence of a theatre in Andhra. In fact, we had plays called *Yakshagānas*, or folk dramas which were not dramas in the strict sense of the term as it is used in Sanskrit or English. There is no second opinion about the fact that the development of Telugu drama as such was undoubtedly due to English influence. The English merchants and civilians in the days of the East India Company brought the Western theatre to India through their private performances of English dramas in cities like Madras, Bombay and Calcutta. The English educated Indians, the aristocracy, the zamindars and the rajas were invited to these performances. Fascinated on the one side by the splendid spectacle of the English stage and inspired on the other side by the rich heritage of Sanskrit drama greatly admired by the European scholars, a need for the revival of the Indian stage was universally felt by Indians. We find during the 19th century Indian theatres springing up in cities in order to stage English dramas by Indians or the translations of Sanskrit dramas or original dramas written for the purpose. High officials and eminent people with English education were seen on the stage in different roles which bestowed some dignity on the newly born theatre. Such a status for the theatre could not have been achieved in India but for the influence of western ideas. The English professors in the colleges used to have Shakespearean dramas enacted by the students, and thus the histrionic talent of English educated youth was encouraged. But we find that the influence of the English stage on Telugu was not direct at the start. It came indirectly through the *Pārsi*

and *Marāṭha* groups of artists who toured Andhra and Karnataka. During the last two decades of the 19th century touring theatrical companies from Poona and Dharwar and other companies like *Bāla Gandharva*, *Prouḍha Gandharva*, *Surabhi* and *Balivala* came to Andhra, and their performances created much enthusiasm for dramatic revival in Andhra. The Dharwara company toured the Andhra from 1881, and in the year 1885 Vamana Bhatta Joshi of this company started another theatrical company at Eluru with Andhra youngmen and staged Hindi dramas. The Poona theatrical company came to Andhra in 1885 and staged a number of performances in many towns. The first theatrical company to enact Telugu plays was founded in Bellary by Dharmavaram Krishnamacharyulu, an advocate and a talented actor and poet. A great dramatist and an actor, Krishnamacharyulu wrote more than a score of original plays in Telugu. In fact, he is considered the 'father' of the Andhra stage. Krishnamacharyulu was the founder of *Sarasavinōdini Sabha* at Bellary and a theatre of the same name. He staged most of his dramas with amateur actors. He took his troupe to Madras on a number of occasions and fanned the enthusiasm of many local artists for stage dramas. Kolachalam Srinivasa Rao, another playwright from Bellary who was a contemporary and rival of Krishnamacharyulu both as a dramatist and as an advocate, started another theatre called the *Sumanōrama Sabha* at Bellary and had a number of his own dramas staged by amateurs. Influenced by the Pārsi dramatic performances at Ongolo in 1885, Imaneni Hunumantha Rao, a teacher in the local mission school, started organising amateur performances in Hindi and Urdu, with Undavalli Sahib as the script writer. In 1889, Imaneni Hanumantha Rao founded *Hindū Nāṭaka Samājam* at Rajahmundry to enact Telugu dramas. We also had at this time, Telugu theatreical companies coming into prominence at Cocanada, Masulipātam, Eluru, Guntur, Vizianagaram and Visakhapatnam. Some of them were under the royal patronage of Zamindars. In Madras, *Suguna Vilāsa Sabha* was founded in 1891. These theatres began to stage either translations or adaptations from English, Sanskrit, Hindi, or original plays, which incorporated many Western techniques. The influence of the English stage was also seen in presenting

the play glamorously with velvet decorated dresses, lavish settings, scenery and wire-work. The Telugu dramas adopted some elements of production from the plays staged Pārsi theatrical companies, especially their songs. It may be noted that it was Andhras who gave the lead to modern stage in South India.

The Surabhi theatrical company that came to Andhra in the wake of this century presented women on the stage playing female roles. It resulted in women appearing on the Telugu stage. The international recognition achieved by Bellary Raghavachari as a Shakesperian actor gave impetus to dramatic talent in Andhra. Dr. Arundale paid him a worthy tribute when he compared him to Sir Beerbohm Tree. Andhra produced some more Shakespearean actors like Changa Reddy, Venkatarathnam and Dasu Madhava Rao. Tanguturi Prakasam was also a great actor in his youth. Mention must be made of Sthanam Narasimha Rao, an inimitable actor of female roles. With the growth of nationalism in the first quarter of the 20th century, the Telugu stage also developed rapidly. The emergence of *Āndhra Nāṭaka Kaṭā Parishad* in 1929 was a landmark in the history of Andhra stage.

## 6.2 DRAMA (THE TRANSLATIONS)

Telugu drama, which received its impetus from the West, developed very rapidly and presents so wide a range that sufficient justice cannot be done to the subject in this short survey. Yet, in order to make a systematic approach a survey of the important translations from English will be taken up first, and secondly, the influence of English on the original plays of important playwrights will be discussed. The translations of Sanskrit plays do not fall within this survey.

Drama in Telugu began with a translation of Shakespeare's play. Shakespeare, with his universal appeal, was admired in India and passionately studied. We have a few Shakespearean critics among Telugu, like R.V. Subba Rao, the author of a monumental work 'Othello-Unveiled'. We also find Shakespearean plays produced on the college stage, first in

English and later in their translations. We have more than a score of translations and adaptations of Shakespeare's plays, apart from translations of other English dramas (See Appendix-II). The English plays translated into Telugu may be divided into three categories, namely, those that were translated into verse, those translated into prose and verse, and those translated into prose form only. We shall examine them in the same order.

The first English drama translated into Telugu was Julius Caesar in 1876. The translator was Vavilala Vasudeva Sastri, B.A. (1851-1897) an assistant teacher in English in Rajahmundry College, and he did it in verse form. The author's preface to this first translation of an English drama is given 'in extenso' here for its historical importance. The translator wrote "I believe this is the first attempt at translating an English drama into the corresponding Telugu metre. Therefore it is very necessary that I should be careful in selecting Telugu words for the English proper names. I have tried to change them as little as possible, and at the same time to adopt them to suit the Telugu tongue, subject throughout to the requirements of metre. The metre that is adopted is *Tēṭa Gīti* in which each line is independent and consists of five *gaṇas*. Thus I say, it corresponds to the English Iambic where each line is composed of five feet and it is in this metre only that all the English plays are written. As in almost all Telugu works, the different kinds of metre—both fixed and variable—are found to be grouped together. I must confess this to be an innovation brought into the field of Telugu literature, but I may rest assured that this is no breach of Telugu prosody. Moreover, this is the advice I received from many friends of mine. I have done my best to introduce Hindu customs and manners where I could, but the advice of some to displace Roman manners altogether came to me after I had given the matter to the press. If it be found practicable, I shall try to do so in the second edition. Unfortunately, I finished the translation in less than two months, and consequently, errors of different kinds may have crept into this volume for which excuse I crave the indulgence of the critic. Any suggestion from learned hands as to the improvement of this will be thankfully received. I stand under great obligation

to M.R. Ry. C. Soobbarayaloo Naidu garu for the trouble he has taken in correcting the proof sheets as they came out from the Press.

4th January 1876,  
Rajahmundry,  
Innispetta.

VAVILALA VASUDEVA SASTRI,

The author wrote a long preface in Telugu also in which he critically dealt with the art and mind of Shakespeare. He did not change the names of the characters except adding 'du' *pratyaya* to the *ukarānta* words like Julius—Jūliyasudu. To show an example of the translation, a part of the famous oration of Antony is given here.

అంతేని —

“సద్దితులు, రోమనులు స్వదేశస్తులార  
చెవుల నెరవిండి వినఁగ నా చెప్పుదాని  
వచ్చితిని నేను సీజరుఁ బాతిపెట్టఁ  
గాని వానిని నుతియింపఁగాను గాదు  
నరులు చేసిన కీళ్లు తన్మరణ పరము  
నందు నా తొరకంబుగ నలరు జగతి  
మేలు కలకాలముండదు, చాలభాగ  
మవుడు వారలతోనె సమాధిఁ జొచ్చు  
అట్లే సీజరు సంగతి యవును గాత.  
సీజరుఁడు దురహంభావ శేఖరుడఁని  
ఘనుఁడు బ్రూటసు చెప్పెను గాదె మీకు  
అది నిజమయేని నతఁడు శోచ్యాపరాధ  
కారి యయ్యెడుఁ గనుకనే కడవలేక  
సీజరుఁడు శోచ్యతరమగు శిక్షవడసె..  
బ్రూటసుఁడు చాలగాఁ బరువుగలవాఁడు  
మిగిలి నాయందరును బరువుగలవారె;  
కాని, బ్రూటసు ననుమతిఁ గడుమవారి

యాన వడయుచు నిప్పుడు నే నిచటికి  
 సీజరుని కయితోచిన చివరిమాట  
 సెప్పగా వచ్చినాడను జేరి వినుడి.....”

Vavilala Vasudeva Sastri was also the first writer of an original drama *Nandaka Rājyamu* in Telugu and it was published in 1880. This is also in verse form.

The other plays translated into Telugu verse were done by Veeresalingam and Gurujada Sriramamurthi. Both of them translated the first two acts of the ‘Merchant of Venice’ in 1880. We find in Gurujada Sriramamurthi’s translation a few prose parts also, but it was mostly a translation in verse form. Except for these three, the other plays from English were either in prose and verse or in prose only.

The majority of the translations of English plays in Telugu are in prose and verse; and most of them are adaptations and not translations. In these plays, we find both Sanskritic and European principles of dramaturgy being adopted in such a way that they are both modern and traditional at the same time. Veeresalingam was the first dramatist who made adaptations of English plays. His plays *Rāgāmanjari* (1885) and *Kalyāṇa Kalpavalli* (1894) were adaptations of the ‘Duenna’ and the ‘Rivals’ of Sheridan. We find Veeresalingam referring to the staging at Rajahmundry in 1880 of his *Chamatkāra Ratnāvali*, an adaptation of Shakespeare’s ‘Comedy of Errors’ by a theatrical company from Dharwar. The adaptations by Veeresalingam were made to suit the Indian tradition and culture, and they were depicted on the Indian background. The spirit of the originals, particularly the humour, satire and characterisation are fully brought out in his adaptations. Though he used a few verses here and there, we do not find any of the conventions of Sanskrit dramas incorporated in his adaptations. These adaptations said to be successfully staged by the *Hindū Nāṭaka Samājam* at Rajahmundry. We find another early adaptation of Shakespeare’s ‘Othello’ by Valluri Padmanabha Raju, B.A. in *Jayadratha Nāṭakamu* in five acts. He followed

the method of Veeresalingam in his adaptation, and the acts and scenes were not altered though the place of action is set in Kashmir and the Indian names are given to the characters. We find many verses in the translation. A specimen from this adaptation is given here, from Act. V, scene 2. On entering the bed chamber of Desdemona, Jayadrathudu (Othello) speaks out,

జయద్రధుడు : అదీ! అదీ! కారణము. ఓ పతివ్రతా శిరోమణు  
లారా! మీరాకారణము కలనైన వినుకుందురు గాక.

ఉ॥ “మేలిమి వన్నె బంగరును మించగ జాలిన కాంతి పుంజముల్  
తాలిచి ఘుమ్మ ఘుమ్మరను తావులపూలను ఢిక్కరించుచున్  
పోలిక కీడులేని సతి పూజితదేహము రక్త వాహినీ  
జాలము జేయ నోపుదునె జాలిదలపంగ యుండనేర్చునే”.

Here, in describing the complexion of Desdemona the translator has changed the original (Alabaster) to suit the Indian conventions. He continued in verse,

క॥ కటకట చంపక యుండిన  
పటుసాహస వృత్తినాకు పరిభవముగఁ దా  
విటులతోఁ గుల్కుచునుండుట  
నెటులైనను జంపవలయు నిప్పుడ కాంతన్.

కట్టా! తన తేజోమహిమంబున మందిరంబెల్ల వెలిగించుచున్న యీ  
దీపజ్వాల నార్చక ప్రాణదీపజ్వాల నెట్లార్చను? ఓ దీపమా! నిను  
పెద్దజేసిన కావలెనన్న మరల వెలిగించగలము కాని, యా పూర్ణసౌందర్య  
లక్ష్మీభాసమానంబగు ప్రాణదీపంబు నార్చి మరల వెలిగించుట నా  
వశమా...”



The author Padmanabha Raju has given the following Telugu translation of the 'Willow-Song'

గుణవతి (పాడును)

ద్వి॥ హా పుష్పబాణ హాహ నాథయనుచు  
నా పూవుబోడి తానతి వెత మున్సి  
కన్నీటి బిందువుల్ కాల్వలై పార  
క్రొన్నన బోలు నా చిన్న హస్తమున  
చెక్కిలిఁ జేర్చి తా చింతించె నిటుల

ఆవి దూరముగా నుంచుము

పారలేని స్నేహంబు పొంగి పొర్లంగ  
వరునితో గూడెడి భాగ్యంబు గలిగి  
కాలము హాయిగా గడిపితిగాని  
యీ తీల నింతలో నిన్ని భంగులను

ఆయన వచ్చు వేళయినది. త్వరితముగా ముగింపుము

పలు నాపదలలోన బడియెదననుచు  
కలనైన నా బుద్ధి దలచ లేనైతి

అది కాదు ముందు. విను! ఎవరా తలుపు తట్టినది?

దుర్గుణ॥ గాలిగాని మరి యొకటి కాదు.

గుణ॥ (పాడుచు) కాలంబునను నీదు కంటికి దైవమా

పేలపు గింజయు పెద్దయై తోచె

నీ వింటికి పొమ్ము, కుడి కన్నదురు చున్నది. ఏమి

దురదృష్టము దాపైయున్నదో తెలియదు.....

A Telugu version of 'Willow-Song' from another adaption of Othello, *Pulinda Suśilamu* (1909) by Ch. Srinivasa Rao is given below. The translator has equated 'Willow-Song' with *lalipāṭa* in Telugu.

లాలిపాట —

“పాపమా చిన్నదొక పాదపము జేరి  
నిట్టూర్పు పుచ్చుచు నించె కన్నీరు  
పాడవే, యోపచ్చ పాదపమ! పాడూ  
ఓదార్పుమో కుజమ! యోదార్పుమమ్మ  
కరముంచె వక్షమున శిరముంచె తొడనూ,  
వలవల కన్నీరు వరదలై వడెనూ  
పాడవే యోపచ్చ పాదపమ! పాడూ  
ఓదార్పు మో కుజమ యోదార్పుమమ్మ  
.....”.

We have another interesting translation of the 'Willow-Song' in *Mugdha Pranayamu*, another adaptation of 'Othello' by K. Lakshminarasimha Rao.

కుముదిని - (వీణెను చేతబుచ్చుకొని)

“పాడువారిని మామిడి మ్రోడు చెంతఁ  
బాటు సెలయేటి యొడ్డునఁ గూరుచుండి  
వేడి నిట్టూర్పు గాలిలో విస్తరింప  
నెదను చెయిఁ జేర్చి తలవంచి హీనరవళిఁ  
బాడుకొంటిని నీ మనోభావసరళి  
పద్మ! ముకుళిత ముఖపద్మ! ప్రణయపద్మ!!  
పాడుకొంటిని నీ మనోభావసరళి  
అలకింపఁగ మనసయ్యె నమ్మ! నీదు  
ప్రణానాథ తిరస్కృత ప్రణయచరిత  
.....”.

In the above translation we find that the author changed the sycamore tree to a withered mango plant to suit Indian situation.

We have only a few of the English dramas translated entirely into prose. The first of this kind was 'Macbeth' by

C.S.R. Krishnamma, B.A., Barrister-at-law who was a district munisiff at Gooty. This translation was done in 1895. It is a faithful translation without any changes of the names of characters or places. Lady Macbeth, Lady Macduff according to him are Macbeth Dēvi, Macduff Dēvi. It was completely in the form of prose, and the acts and scenes were not altered. He used the word *Pradeśamu* to mean 'a scene'. His prose is rather terse and Sanskritic as can be seen in the following example. (Act. III. Scene. 2)

మాక్ బెత్ దేవి :— ఏమి జరుగును ?

మాక్ బెత్తు :— “పైయసీలలామా ! భవచ్ఛాపూవధ్యజ్ఞాత్రివై యుండుము. క్రుంకుచున్న రాత్రమా ! రమ్ము ! కరుణామిళితవాసరదయారసపు నేత్రము మూయుము. త్వద్దీప్షణాదృశ్య హస్తముచే నన్ను వెలవెల పఱచుచున్న యా పెద్దపత్రమును రద్దుచేసి చింపి వేయుము. సాంధ్యారాగము సాంద్రమగుచున్నది. కాకములు కులాయ కాననంబునకుఁ బోవుచున్నవి. అహర్లోచర సుపదార్థంబులు లేమికళలు గలవియై క్రుంకుచున్నవి. నిశానైల్యాను చరులు వాని వాని యాహారములకుగాను బయలు వెడలుచున్నవి. అన్యధ్యచనములు నీ కాశ్చర్యావహంబులు. కాని యారకుండుము. అకార్యారంభములకార్యములచే బలపఱపఁబడుచున్నవి. గాన విచ్చేయుము.

(నిష్క్రమించుచున్నారు).

*Mālātī Vasantamu* published in 1899 is a drama in five acts by Turaga Venkatachalam of Coconada. It is an adaptation of 'Tempest' by Shakespeare. The author in the introduction says,

“1895 వ సంవత్సరంబున శ్రీ సీతాసుత విలాసమును నొక నాటకమును, సుగుణమణి పరిణయంబును నొక వచనకావ్యమును వ్రాసి నాడను. పిదప 1897 సంవత్సరంబున పట్టపరీక్ష కృతార్థుండనై యొకొక శృంగార రసప్రధాన నాటకమును రచింపవలెనను కుతూహలమున

సమకట్టి యీ శ్రీ మాలతీ వసంతమును రచించినాడను. దీని కథా కల్పన యందు నాంగ్లేయ మహాకవి యగు 'షెక్స్పియరు'దగు 'బెమ్మెస్టు' అను నాటకరాజము నక్కడక్కడ నేననుసరించి వ్రాసెని. పాతకుల కెల్లరకు నా కథయంతయుఁ బ్రదిప్పి వేయబడెనని సూచించినను విమర్శకులకుఁ గథా సూత్రము రెంటికి నొక్కటియే యని తోపగలదు..... ఇందు శృంగారము ప్రధానాంశమైనను గరుణముకూడ సంగోరు వ్యాపించియుండును".

The author of this play, we can assume is a typical example of the first generation of English educated graduates who desired to imitate or translate or adopt from English literature to enrich Telugu with innovative heritings.

The other important prose-drama of an English play is *Apavāda tarangini* by K.R.V. Krishna Rao Bahadur, B.A., the Zamindar of Polavaram. It is an adaptation of Sheridan's 'School for Scandal'. In fact, it is a good adaptation both from the point of view of the language and that of the characters. We have some glimpses into the mind of the author through his introduction to the play. He wrote,

పీఠిక :

'షెరిడన్ కవివరుడాంగ్లేయ భాషయందు రచియించిన 'స్కూల్ ఫర్ స్కాండల్' School for Scandal అను నాటకము ననుసరించి నే నీ నాటకమును వ్రాసినాఁడను ఈతఁడు వ్రాసిన నాటకములలో రెండు నాటకముల ననుసరించి మఱిరాఁరాఁ రావు బహద్దర్ కందుకూరి వీరేశలింగము పంతుల వారంతకు మునుపే రాగమంజరియుఁ గళ్యాణ కల్పవల్లియు రచియించిరి. నీతిబోధకమును హాస్యరస ప్రధానమును నగు నీ నాటకమును సులభమగు రీతిని రూపకముగా వ్రాసి నేనిప్పుడు ప్రచురించుచున్నాఁడను.

ఇందు మన హిందూ సంఘమునకుఁ దగియుండునట్లు కొన్ని మార్పులను జేసెతిని. ఇచ్చవచ్చినరీతి నపవాదలారోపించుటవలన

నితరులకుఁ గలుగు నష్టములను బోధపరచి యపవాదలాడుటనుచిత్రమని దెలుపుట కీ నాటకము ప్రథమమున నాంగ్లేయ భాష యందు వ్రాయఁబడినది. ఈ నాటకముఁ బాత్రానుసరణముగా లోకవ్యవహార సిద్ధమగు సామాన్యభాషనే వ్రాసితిని గాని లక్షణయుక్తమగు రీతిని వ్రాయలేదు. ఆంగ్లేయ నాటకమున దామోదరవర్మ దన వార్తకము వరకు వివాహమునే యాడకుండి తరువాతఁ జిరకాలమునకుఁ బెండ్లి చేసికొనెనని వ్రాయబడియున్న సంశయము మన యాచారములకు విరుద్ధమని యాతడు ప్రథమమున వివాహమాడి తన భార్య మృతి నొందిన తరువాతఁ జాలికాలము వివాహమాడకఁ దిరిగి వార్తకమున పెండ్లి చేసికొనెనని మార్పు వలసి వచ్చినది. ఈ విధముననే యనేకాంశములను మార్పు సాహసించితిని. జనాపవాదాలాపముల వలన నితరుల కమితముగా హాని కలుగుచుండుటను సంశయమును బోధించుచు హాస్యరస ప్రధానమైన యీ నాటకము నా చదువరులకు నీతిబోధకముగా నుండక పోదని నమ్ముచున్నాడను.

నే నీ నాటకము వ్రాసి మొదట నా సరస్వతీ పత్రిక యందుఁ బ్రకటించి యిప్పుడు పుస్తక రూపమునఁ బ్రచురించు చున్నాఁడను. మఱియు నీ నాటకము స్వలాభమును గోరి యితరులకు హానిచేయు నీచులు గామపాలునివలె దమ కవటవృత్తి ప్రకటికృతమై గడు దుర్గళకు వత్తురనియు సంతృప్తి గలిగి పరోపకారపరాయణులై సాధువృత్తిఁ జరించువారు వసుకామునివలె సుస్థితికి వత్తురనియు బోధించుచున్నాను. జనాపవాద దూషణమాచరించుట కూడదనుట యిది వ్రాయఁ బడినది. ఇందుఁ జదువరులు దోష లేకములను బాటింపక నా యీ ప్రథమ ప్రయత్నము నాదరించి నాకుఁ బ్రోత్సాహము కలుగఁ జేతురని నమ్ముచున్నాడను.

కాకినాడ

1-6-1900

విధేయుడు

కొ.రా.వె. కృష్ణారావు

This drama was written in 1900. It is in *Śiṣṭavyāvahārika* style which in those days must be considered an innovation. All the translations and adaptations of English plays fall into the three categories mentioned above. There is something special or significant in each of these renderings. They contain in several instances where the adapter's rendering is at variance with the original in idea and purport. *Saudarya Satimaṇi* a play published in 1904 is an adaptation of Shakespeare's "All is Well that ends well" by Jayanti Bhavanarayana. In its preface, V. Raghavacharlu a critic commends the play as follows:

"The story of this Drama is taken from the Telugu translation of Lamb's Tales from Shakespeare by Rao Bahadur K. Veeresalingam Pantulu garu. The plot varies in many respects from that of 'All is well that ends well'. It is an original one and follows the Sanskrit dramas. The nature of the characters is brought out more by their conversation and action than by mere description. The speeches are short, expressive, of much feeling and imagination. The love scenes are not made, but they are modest showing much prudence..... The language is simple and pure ; the style is sweet, free and easy, intelligible even to the illiterate.....There is such an arrangement of the parts that the drama can be put on the stage with as few actors as possible.....With all defects due to the maiden attempt of Drama. This Drama excells many items and deserves a high esteem".

The beauty of the original plays was not brought out fully in these translations and adaptations. At best they give as only a superficial view of the originals.

It is interesting to note that a movement to translate or adapt all the plays of Shakespeare into Telugu was mooted out in the year 1933 at Chatrapuri in Ganjam District and an appeal was made for financial assistance from the lovers of Literature to have the Telugu adaptations of Shakespearean plays with the Telugu titles as given below.<sup>1</sup>

1. భారతి సం. 10. (1933) మొదటి భాగము, పుట. 841.

King Lear	—	కన్నతండ్రి అను నన్నెచోడ భూపాలీయము
Hamlet	—	సంకల్ప విలంబము
Macbeth	—	రాజ్యాపహరణము
Henry IV	—	నరసభూపాలీయము
Henry V	—	కృష్ణదేవరాయము
The Taming of the Shrew	—	కలహపియ

The public response for promoting the above Telugu adaptations of the plays of Shakespeare was not known. However, we find the above movement was a short-lived one with no tangible achievements.

**6.3 The Original Dramas :** Since the drama in Telugu was a development due to English influence, we find all the original dramatists in Telugu very much influenced by the English drama. Besides the few translations of English plays, we have many original dramas written in the nineteenth and early twentieth centuries. A great response to this branch of literature came from the writers; and the deficiency felt in Telugu literature in the past was amply made up in the first quarter of this century. In all these original plays we find the influence of English dramas and Sanskrit dramas as well. The Telugu playwrights struck a middle path between these two different traditions, taking the best from each to enrich their Telugu plays. Of these two traditions we find the English drama commanding greater influence in many respects.

The credit of being the first original dramatist goes to Vavilala Vasudeva Sastri for his *Nandaka Rājyama* (1880). Since the play was completely in verse it was not suitable for stage presentation. This was especially so when the Pārsi companies were presenting spectacular dramas with songs, dialogues and duets. This defect was remedied by Krishnama-charyulu in his plays where he introduced not only poems in suitable places but also songs, duets and soliloquies. It was

his dramatic company at Bellary that first took to using sceneries on a grand scale on the lines of the Pārsī companies, and thus established a successful stage in the Andhra. Others soon followed suit. So it is universally recognised that D. Krishnamacharyulu was the father of the modern drama in Telugu because he wrote *Chitranaḷiyamu* an original drama in 1886 besides more than a score of other plays in Telugu, and also because he founded the first dramatic company in Andhra.

D. Krishnamacharyulu (1853-1913) a product of English education, was a great dramatist and actor. He was the pioneer of the South Indian stage. He incorporated a great deal of western technique in his plays. He gave us the first tragedy in Telugu in his *Vishāda Sārangadhara*. He incorporated the prologues and epilogues of Shakespearean plays into some of his dramas. In many of the plays *Nāṇḍi* and *Prastāvana* were given up in order to give place for prologues. He did not use the names *Vishkambha* or *Pravēśika* in his plays though he had small intermediary scenes of conversation among minor characters as links to previous and subsequent acts. Every dramatist has to use these devices to connect the plot and carry the audience with him. Krishnamacharya preferred the modern dramaturgy to that of the old in response to modern taste. We find an independent modern outlook in his plays both in construction and plot as compared with the traditional Sanskrit plays. He was the first dramatist to introduce scenes in the acts as in the English dramas. His soliloquies too remind us of those in English plays. Like most English playwrights, Krishnamacharyulu wrote his plays in five acts only. He was also the first dramatist to use appropriate dialect to suit the characters of different status in society. Thus we find a profound English influence in the plays of Krishnamacharyulu. He also incorporated in his dramas some universal ideas as expressed by Shakespeare in his plays. We find in the soliloquies of Rajaranja Narendra in *Sārangadhara* many of Shakespeare's ideas actually expressed in Telugu.



Most of the dramas of Krishnamacharyulu have puranic themes. He also wrote a few social and historical plays. The verses in his plays remind us of those in Telugu *prabandhas*. We find in *Chitranaḷiyamu* a number of verses which are exact images of some in the *Vasucharitra*. In *Sārangadhara* we also find many parallels to “*Sārangadhara kāvya*” of Chemakuri Venkataavi. The court scene in *Sārangadhara*, the arguments both prosecution and defence, the administering of the oath, examination of witnesses and the jury system are all innovations brought in by Krishnamacharyulu under the powerful influence of English. We do find a kind of jury system in the Sanskrit *Mrichchakaṭika*, but the court atmosphere created by Krishnamacharya was completely new and modern. Each of his plays contains songs too. With his *Ajāmiḷamu*, Krishnamacharya became the author of the first prose-drama in Telugu.

The dramatist equally eminent and comparable with Krishnamacharyulu was Kolachalam Sreenivasa Rao (1854–1919) of the same place and time. He started a rival theatrical company and staged his dramas. He was the author of about thirty plays in Telugu. His contribution was greater with respect to historical dramas. His play ‘*Vijayanagara Sāmrajya Patanamu*’ ‘Fall of Vijayanagar’ is unique in several respects. Unlike Krishnamacharyulu, his leanings were more towards Sanskrit dramas. He too used in his plays songs and poems profusely along with lengthy dialogues. He also wrote a commendable treatise on ‘Dramatic History of the World’.

Kandukuri Veeresalingam also wrote two original dramas with puranic themes for the *Hindū Nāṭaka Samājamu* at Rajahmundry. But among the Rajahmundry dramatists, Chilakamarthi Lakshmi Narasimham (1867–1945) stood as a tower. He commenced his playwriting for ‘*Hindū Nāṭaka Samājamu*’ in 1888 and wrote many successful plays. Chilakamarthi derived much of his technique from Sanskrit dramas, but, he too, followed new trends in making his plays modern. Though all his plays were puranic in theme, he introduced social and political elements into his plays. In his *Prasanna Yādavamu*, he advocated the education of women through the character of

Sri Krishna.\* In his *Chatura Chandrahāsa* he expressed his strong opinions on early marriage, astrology, and some other social evils. Chilakamarthi's plays are known for their facility of style and expression. His *Gayōpākhyānamu* is an example of this. Unlike the poems of Krishnamacharyulu and Kolachalam Srinivasa Rao which are more literary in character, the poems of Chilakamarthi contain melody and simplicity. The dramas of Tirupathi Venkata Kavulu, Sripada Krishnamurthi Sastri and Balijepalli Lakshmikantham in the pattern of Chilakamarthi's plays. We do not find much English influence on the plays of the above authors.

The other original dramatists who made unique contribution to Telugu literature in 19th century were Vedom Venkataraya Sastri (1853-1929) and Gurajada Appa Rao (1861-1915). Earlier to these two dramatists we find in our survey a few dramas of importance. *Manōrama*, written in 1895 by Achanta Samkyayana Sarma (1864-1933) merits special mention. It is a social drama in 5 acts written in lucid prose and verse. The author intended the enlightenment of women through this play, and advocated liberal education, training in fine arts and post-puberty marriages for girls. The story is woven around the marriage of two cousins, Madhava Sarma and Mukunda Sarma with two girls Manorama and Mandarika. The boys and girls are equally educated and in love, but the parents intended to marry Manorama to Mukunda Sarma and Mandarika to Madhava Sarma, while the minds of these youngsters had opposite hopes. A school mistress comes to the rescue of the girls and managed the affair in such a way that after the marriage, to the great surprise of every body, the girls get the same youngmen they loved. The whole theme is a great comedy

2. చదువన్నేర్తురు పూరుషులైనె శాస్త్రంబుల్ పఠింపించుచో  
నదమన్నేర్తురు శత్రుసేనల ధనుర్వాహరముల్ మెచ్చుచో  
నుదితోత్సాహముతోడ నెలగలరీ యుర్విన్ బ్రతిష్ఠించుచో  
ముదితల్ నేర్వగరాని విద్యగలదే ముద్దారనేర్పించినన్”.

— ప్రసన్న యాదవము - చిలకమర్తి.

of errors. We clearly see the influence of Shakespeare on this drama. The author, in the play, created a situation for a public meeting where Manorama lectures on women education and Mandarika on music. The author says,

మగువలకుఁ జదువునేర్పక  
మగవారలు చదువు కొనుట మర్యాదగునా ? స్త్రీ  
సగము శరీరము గాదా  
మగనికిఁదమ లోపములను మాన్పగ వలదా !

Written in 1895, *Manōrama*, so far as we know, seems to be the first social drama in Telugu. The author's introduction to this drama is very interesting. He says,

'సంస్కృత భాషయందు నాటకము లనేకములు గలవు. పూర్వ కవులు తెలుగునఁ గ్రొత్త నాటకములను రచింపలేదు. సరిగదా సంస్కృత నాటకముల నయినను దెలుగించి నట్లు గానరాదు. కొందఱు డిప్పుడు తెనుగించుచున్నారు. తెలుగునఁగ్రొత్త నాటకములను రచించుటకు లక్షణ గ్రంథములు లేవు గనుక, సాధ్యమయినంత వరకు సంస్కృత నాటక లక్షణములనే యనుసరించి వ్రాయవలసి యుండును. అట్లు వ్రాయబూనినను సంస్కృత నాటక లక్షణములను సంపూర్ణముగా బట్టించి తెలుగు నాటకములను రచించుట దుర్లభమనియే చెప్పదగి యుండును.

నాటక రచనయందును, నాటక ప్రయోగమందును, నాటకము లను జూచుట యందును మన తెనుఁగు వారికిప్పు డిప్పు డభిరుచిగలుగు చుండుటచేతఁ గాలోచితమయిన తెనుఁగు నాటకము లుండుట యావశ్యక మని తలంచి యీ చిన్న నాటకమును రచించితిని, గుణగ్రహణ పాఠీ ణులు దీని నాదరించి చదువఁ దగినవారిచేఁ జదివించి, యాడఁ దగిన

వారిచే నాడింతురని నమ్ముచున్నాను. మఱియును స్త్రీలకు మిక్కిలి యుపయోగించునని దీనిని వ్రాసితని గాఁబట్టి బుద్ధిమంతులు చదువు వచ్చిన యంగలచేఁ జదివించి చదువు రానివారికిఁ జదివి వినిపించి నా యుద్దేశమును నెరవేర్తురు గాత!'.  
 .

Vizayanagaram  
 3 March 1895.

Venkata Rao A. Sankhyayana

Another early social drama was *Sagarika* written in 1897 by Valluri Bapiraju. The author was a social reformer and a follower of Veeresalingam. He portrayed the wailings of a widow and the sacrifice of an enlightened youth who came forward and married her against all social impediments and made a happy home for her. The preface in the play reflects the mind of this ardent social reformer. He wrote, "The Indian widow, as is well known, is the question of the day. Her deplorable condition invites the attention of every human being. Anybody, who conscientiously sympathies with her tries to better her condition by expounding her cause, is subjected to infinite pain, caused by the scourge of religious excommunication and by the sudden breaking of the ties of relationship. To such people a companion to breath hope, in my opinion, is necessary. I intend this as such and have confidence that this will hit the aim without missing....." *Sagarika*, The heroine is a widow who gets married to Sudarsana Rao, the hero overcoming certain hurdles.

*Sivaji*, an historical drama, was written by P. Sreenivasa-charyulu, B.A., in the year 1897, in which we find much English influence in the development and presentation of the story. It is a drama in five acts, and the author boldly declares in its preface,

"This is meant as an humble contribution towards the class of dramatic literature that has been growing up in recent years. In order to develop and give scope for a free play of emotion, I have discarded many of the customary and traditional artificialities and some what altered the story. At the same

time, I must point out that in the choice of the style that I have adopted. I have had classic purity and epic dignity in my view. Thus such as are orthodox to the back bone and such as seen to favour a liberal introduction to the drama of the 'patois' of the illiterate may feel disappointed. The theory of the latter of these classes has indeed considerable plausibility about it and might seemingly derive support from the practice of the West to some extent.....".

Being a great admirer of English dramas, he said in attempting to write this play "Better to err with Pope than shine with Pye". It is one of the good early historical plays we have in Telugu. Srinivasacharyulu was also the author of *Kanakāngi* another original drama. Though not a unique play, we find in it the influence of Shakespeare's plays. The author himself acknowledged it in its preface as follows :

"In writing this drama I had before me the best tragedies of the immortal Shakespeare to guide me in the development of characters. I may not have done justice to the onerous task that I set myself to accomplish, but I shall consider myself amply repaid for my pains if my readers, after perusing the work come to the conclusion that I have striven even in a small degree to approach that master hand in the delineation of character. If every character in my play succeeds in exciting a sympathetic throb in the hearts of my readers, I shall consider myself as having won my laurels. I feel that I can not resist the temptation to quote the following lines of Pope :

"Its with our judgement as our watches never  
Go alike, but each believes his own ;  
In poets as true genius is but rare,  
True taste as seldom is the critics share ;  
Both must alike from heaven derive their light  
These born to judge as well those to write  
Let such teach others, who themselves excel  
And censure freely who have written well  
Authors are partial their wit ; it's true  
But are not critics to their judgements too ?"

This drama published so as to synchronise with the coming birth day of our Queen, Empress of India has added to it with some modifications, certain verses which I composed and made public on the occasion of Her Majesty's Diamond Jubilee"

23rd May 1900

P.S.

*Pratāparudriyam* of Vedam Venkataraya Sastri (1896) is a unique historical drama in Telugu literature, and the play owes its greatness, to some extent, to English influence. The author was said to have drunk deep of the nectar of English literature.<sup>3</sup> With ingenious characterisation and suitable expression the play is immensely realistic when compared to any other historical play in Telugu.

*Kanyāśulkam* of Gurujada Appa Rao which was published in 1879, struck a new path in the development of Telugu drama. Being an enlightened product of English culture, he was the first to explore new avenues in Telugu literature. *Kanyāśulkam* is a drama of great social realism. In its conception and execution Appa Rao owed his inspiration to the technique of English drama. *Kanyāśulkam* is the projection of three contemporary social forces—social reform, language reform, and nascent nationalism. In writing a preface to the Kannada translation of *Kanyāśulkam*, Dr. C.R. Reddy stated that ".....*Kanyāśulkam* remains a master-piece in the difficult realm of social satire. It is aglow with life and humanity; its men and women move about with all the graces and kindness, oddities and absurdities, cruelties and chicaneries, sanctities and hypocrisies of real life—a life in which nature and custom, reason and tradition sentiment and superstition are in miserable conflict....."

3. హానూపక రసం బుదరంబునింతారం

ద్రావి గజ్జునఁ ద్రేచినారు

.....

'ఉపానాటకము' — వేదము వేంకటరాయశాస్త్రి.

The author himself in the original introduction says, "I wrote to advance the cause of social reform and to combat a popular prejudice that the Telugu language was unsuited to the stage ....". The author was an ardent advocate of the spoken dialect as opposed to literary Telugu and he successfully proved the former's superiority through this play. The author abundantly made use of English vocabulary that had come to stay with the people. Appa Rao mainly meant his play as a means of propaganda for social reform, and he made it into a very attractive play. The social life of his time was very clearly reflected in it, and his development of characters was very good. The play has been a great success because of its social element, characterisation and the spoken dialect.

Among the early original dramas in Telugu *Mōhini* published in 1899 by S.P. Ramakrishna Naidu deserves special mention. The author was Hony. Secretary of the 'Deena Poshaka Samajamu' at Madras. It is a social drama with supposedly historical characters and the theme moves around two pairs of lovers who desire to marry the one in the other pair. We find the author using appropriate class dialects in the drama besides urban Telugu of English knowing sections in the society. For example:

Act ii, Scene ii, Enter two characters Sarvajnāni and Tantrajñāni, conversing about marriages:

సర్వజ్ఞాని : గుడ్ మార్నింగ్ బ్రదర్, హౌడు యు డు

తంత్రజ్ఞాని : ఆల్ రైట్, తాన్స్క్వి, తాన్స్క్వి

సర్వ : ఓ, మెని తాన్స్క్వి. నా కేమి కొరతలేదు బ్రదర్.

తంత్ర : బైదిబై. ఏమి బ్రదర్ నిన్ను మా కేసులో  
జరిగిన సంగతి తెలియునా

సర్వ : ఏమి న్యూస్

తంత్ర : మరేమి లేదు బ్రదర్. అందరు

అడుగుటకు గదా పిల్లవాని యింటివాళ్లు  
పోదురూ.

- సర్వ : అవును బ్రదర్ అది ఫాక్ట్ (Fact)
- తంత్ర : నిన్న నన్ను అడుగుటకు విల్ల ఇంటివారు నా హాసుకు వచ్చిరి
- సర్వ : అట్లనా సంగతి. అవ్వతల
- తంత్ర : అవ్వతల యేమి బోడి. తాత తల  
మరింత బోడి. వాళ్లు నన్ను మారేజ్  
చేసుకోమని అడుగగానే నేను కొన్ని రూల్సు  
చెప్పి ఆ రూల్సుకు అబైడ్ అయితేనే  
పెండ్లి చేసుకొంటానని చెప్తి. అంత వారు  
చక్కున లేసి పోయినారు. వీరంతా పూల్స్  
బ్రదర్. వాట్ యు సే!
- సర్వ : ఆ రూల్స్ ఏమి. ప్లీస్ తెల్.

Panuganti Lakshminarasimha Rao (1865-1940) was another dramatist greatly influenced by English literature. He was against verses in plays, not to speak of songs, though he used verses occasionally in his drama. He intended to write as many plays as Shakespeare but fell a little short of his target. He is better remembered as a great stylist and satirist in prose than as a dramatist. The influence of Shakespeare can be seen in two of his plays, *Dwadaśa Yāmini* and *Kanthābharaṇamu*. Most of his plays are replete with humour and satire.<sup>4</sup>

4. "హాస్యరసప్రయోగమున పేక్సియరే వీరికి (పానుగంటి లక్ష్మి నరసింహరావుగారికి) గురువు. అసంభవములుగా గాన్పించు ఘట్టములను సంభావ్యములుగా మార్చుట, కథకొక యైక్యమును గూర్చుట మున్నగు పాశ్చాత్యనాటక సంప్రదాయములతో రసము నకు ప్రాధాన్యమునిచ్చుట, కావ్యమును విశ్వశ్రేయోదాయకముగ నొనర్చుట మున్నగు పాశ్చాత్య సంప్రదాయములను సమన్వయించి ఈ కవిచంద్రుడు ఆంధ్రభారతి కపురూపాలంకారముల ననుగ్రహించెను".

— పానుగంటివారి నాటక రచనాపాటవము —  
నందూరి బంగారయ్య. "భారతి" Vol. 12 P. II



Though a scholar of the old type, we see in his dramas a vigorous attack on social evils and literary prejudices of his times. He was an oriental who gained much from a study of English literature. Duvvuri Rami Reddy (1897-1947) was another dramatist highly influenced by English drama particularly by Shakespearean tragedies. In his *Kumbharāṇā*, one of the few good tragedies in Telugu, he successfully composed an original tragic drama, conceived and developed on the lines most commonly accepted by the West. He derived his inspiration for this play from 'Othello'. Both dramas depict a domestic tragedy in high society. In both, an innocent wife dies at the hands of her jealous husband who in turn kills himself. The priceless jewel offered by Akbar in the play *Kumbharāṇā* corresponds to the handkerchief of Shakespeare's play. As in 'Othello', the whole tragedy in *Kumbharāṇā* hinges on the gift which occurred as a pure accident. The characterisation of Meerabai resembles greatly to that of Desdemona. Rami Reddi adopted much from the English plays. Veluri Sivarama Sastry (1892- ) wrote a tragedy, *Mādhava Varma*, adopting many of the characteristics of the Western tragedy. He seems to have attempted to produce a tragedy according to 'Aristotle's canons,

The development of Telugu Drama during the last two decades followed different lines. After the First World War the modern European drama developed so widely that modern dramas do not fit into the Aristotelian division of tragedy and comedy. Modern dramatic critics have given us a four-fold classification of dramas: (1) that which tells a story, (2) that which states a case, (3) that which is an amalgam of poetry and fine dialogues (4) that which explores human character. These four categories are called (1) the narrative drama, (2) the drama of ideas, (3) the literary drama and (4) the character drama. The same division is applicable to modern Telugu plays also, since they are written on the lines of Western dramas. These characteristics however, are not exclusively developed in any one play. The basic elements of this division were combined in varying degree in every drama. All the good

dramas in Telugu contain two or more of these elements but one element normally predominates over the others in a play. We may classify some of the early *purāṇic* Telugu dramas as narrative dramas and others as literary dramas. *Kanyāśulkam*, *Manōrama*, *Sāgarika* and some of the dramas of Panuganti Lakshminarasimha Rao can be grouped together as dramas of ideas. But, of all these *Kanyāśulkam* gains a unique place, for it contains three elements, namely, those of narration, ideas and characterisation. *Pratāparudriyam* may be called as a literary drama, as it gains uniqueness when compared with other literary dramas for the abundant element of characterisation which it possesses. Lately we are getting more dramas of ideas than the other types. *Addekompalu* and *N.G.O.* of Atreya are good examples. He was particularly influenced by Ibsen, Oscar Wilde and Granville Barker. *Andhra Jyōti* of Gullapalli Narayanamurthi is another drama of ideas deserving of mention. *Ādarśālu* by A.S. Avadhani is a liberal adaptation of one of the dramas of Oscar Wilde. *Pragati* by Prayaga Kothandarama Sastri is a translation from John Edwin.

**6.4. Prahasanamulu :** Another development in dramatic literature after the British advent was the *Prahasanamulu*. Though a *prahasana* was mentioned as one of the *Daśa rūpakas* in Sanskrit the *Prahasanas* in Telugu bear little relation to the Sanskrit type. Veeresalingam was the first author of *prahasanas* in Telugu, and he utilised them mainly as a social satire. He acknowledged in his autobiography that he modelled his *prahasanas* according to the farces in English. We find Chilakamarthi and other writers enriching this branch of literature in Telugu. But the *prahasanas* receded into the background with the appearance of one-act plays in Telugu from 1930 onwards.

**6.5. One-Act Plays :** The one-act play in Telugu owes its origin to English influence, and not at all to the Sanskrit one-act plays of Bhāsa. Yet we don't have any direct translation of English one-act plays in Telugu, though much of the technique

and ideas are being taken from English by the playwrights. We have to-day more than three hundred one-act plays in Telugu.<sup>5</sup>

The *Sakhi* of 'Kavithā Samithi' was the first journal to publish Telugu one-act plays. Telugu one-act plays are not mere translations or adaptations, like stories, novels, and dramas. The authors took the model from English and wrote independent plays with Indian themes.<sup>6</sup> Every month we obtain through journals many one-act plays and collections of these plays are also being published separately. Taking into consideration the outlook of Telugu playwrights and their purpose in writing we may classify broadly the output of Telugu one-act plays into six groups and consider how far they represent the influence of Western thought. The six-fold classification given here is only arbitrary.

- |                   |               |
|-------------------|---------------|
| 1. Historical     | One-act plays |
| 2. Literary       | One-act plays |
| 3. Social,        | One-act plays |
| 4. Entertaining   | One-act plays |
| 5. Interpretative | One-act plays |
| 6. Translations   | One-act plays |

5. "తెలుగులో మూడువందలకు పైగావున్నాయి ఏకాంకికలు".

— శ్రీ పాదగోపాలకృష్ణమూర్తి 'భారతి' - విరోధి, పుష్కరిమి.

6. "ఆంధ్రవాఙ్మయ వసంతోదయంలో ఖండకావ్యం, కథానికా తెలి పూవులు. ఏకాంకనాటకం మలిపూత. ఖండకావ్యంలాగు, కథానిక లాగు అనువాదాలతో ప్రారంభించలేదు 'నాటిక'. ఆంగ్లనాటికలూ వంగనాటికలూ ఏవిగాని ఒరవడికూడా కాలేదు తెలుగునాటికకి. నాటికాకవులు ఆంగ్లనాటికలూ వంగనాటికలూ పెక్కులు చదివినట్లు. ఆ నాటికలు పఠించిన వుత్సాహంతో ఇవి రచించివుంటే వుండవచ్చునుగాని అనుకరించడం మాత్రంలేదు నాటికీ, నేటికీ కూడా. ఇది సంతోషించవలసిన సంగతి. తెలుగునాటిక పూర్తిగా తెలుగు రచయితలు పెంచినదే —"

— శ్రీపాద గోపాలకృష్ణమూర్తి -  
'ప్రతిభ' - విలారు సంచిక.

**6.5.1. Historical one-act plays :** Maremanda Rama Rao wrote four plays, *Naivēdyamu*, *Parityāgamu*, *Pratikāramu* and *Viplavamū*. In the first play the love story of Chayadevi and Chandragupta, the interference of Chanakya in the interest of state, and the tragic end of the heroine form the theme. The second play is about Kumaragiri, a Reddy king who gave away a part of his kingdom to Kataya Vema. The third is about the unjust and tragic punishment received by Thimmarusu in his old age at the hands of Krishnadevaraya. The author was a research scholar in history and he attempted in these one-act plays to throw some light on historical personages. Muddu-krishna in his *Anārkali* depicted the cause for the rebellious nature of the sons of Mogul Emperors. *Tānsēn* by Kompella Janardhana Rao (1907-1937) is another historical play. Malladi Avadhani wrote some historical plays like *Tāra* and *Vira yuddha nāṭikalu* taking the stories from Andhra history. Though we have a good number of historical plays, their number is small compared with other plays. A few authors oriented towards communism preferred social themes which had possibilities of political propaganda. They developed a unique technique in the footsteps of Russian critics of interpreting all social, moral and mental conflicts of man in the light of inequalities in material prosperity.

**6.5.2. Literary Plays :** The Telugu one-act play, in fact, had its birth in the form of a literary play. Sripada Subrahmanya Sastri wrote many literary one-act plays. His plays contain very sharp dialogues. Chinta Dixitulu in his *Rēṇuka* and *Śarmishṭha* and other plays gave us good literary plays. Buchibabu's *Umarkhayyām* may be especially mentioned. Kompalle Janardhana Rao's *Svarṇa Yōgi* is a play with short dialogues and with two characters only. The number of literary one-act plays in Telugu is greater than that of historical plays.

**6.5.3. Social Plays :** P.V. Rajamannar and Narla Venkateswara Rao deserve special mention among the writers of social one-act plays. *Emi Magavāḷlu*, written by Rajamannar, provides a psychological interpretation of a woman's mind on western lines. In *Kottagaḍḍa* we find the author Narla portraying the

people and places of changing times. Some of the plays of Narla Venkateswara Rao may be classed as literary. *Stri Virōdhi* of Sivasankara Sastri depicts how love survives even by refusal and disappointment. The best one-act playwrights in Telugu today are more prone to this type of plays.

**6.5.4. Entertaining Plays :** Bhamidipati Kameswara Rao, Viswanatha KavṛRaju, and Narasaraju wrote some very entertaining plays. The first author owes much of his humour and technique to the French dramatist Moliere. Viswanadha Kavi Raju's plays are more popular in this respect. We have a few satirical plays like *Navakavi* and *Misala Pakshulu* by B. Nagarajamathyudu which are mainly intended for entertainment.

**6.5.5. Interpretative Plays :** In this group we have plenty of one-act plays written by many writers. They took puranic or historical incidents and characters, and attempted to weave a story around them in order to interpret either the character or their own ideas. These plays indicate how the writers under western influence looked at things from non-traditional point of view. Chalam, Buchibabu, Mokkapati Narasimha Sastri, A Gopala Rao, G.V. Krishna Rao come under this group who wrote plays giving new interpretations to well known facts. Chalam in his *Bhānumati*, *Śaśāṅka*, *Irshya*, *Pankajam* and also in his other plays substantiated his feminist theories. Amancharla Gopala Rao depicted Hiranyakasipudu, a purāṇic character as a communist. In *Mokkubaḍi*, a play by Mokkapati Narasimha Sastri, the author gives his own interpretation to the prevalent superstition of 'Mokkubaḍi' or offerings of vow to God. G.V. Krishna Rao in his *Bhikṣhāpātra* pointed out ideals. Many stories from *Purāṇas* and mythology were taken by the modern writers of one-act play, and these received new interpretations at their hands.

**6.5.6. Translations :** We have not many direct translations of English one-act plays. We find in Telugu in the recent years some adaptations of Russian one-act plays translated by B. Gopala Reddy, are to be mentioned under this category.

**6.6. Radio Plays :** The Radio play is a new feature which started recently with development of broadcasting. These plays are of very short duration, and are intended not for the stage but to be heard on the air. The technique of construction here is altogether different from that of the other one-act plays which have the advantage of presentation on the stage. Thus without the advantage of stage paraphernalia and acting, but with constraints of time factor, the artist has to succeed in producing the desired effect in the minds of the listeners. These are called *Śravaṇa nāṭikas*. Many of the one-act play-wrights mentioned above are successfully trying their hand at radio plays also.

## 7. PROSE

**7.1. Beginnings of Modern Prose :** The history of Telugu literature down to the 18th century was practically a history of Telugu poetry. The prose which we find in all the Telugu *kāvya*s was not spontaneous. It is highly artificial, embellished and rhetoric. We have noted that the southern school of Telugu literature produced some prose versions of the Telugu classics which in a way came as a reaction to Christian propaganda. But the prose in almost all the works of that time was in the same language as poetry. Nor was this prose secular, creative or thought-provoking. The birth of prose, as we understand the term today, was very much due to English influence. Printing and the press, the great gifts of the West, led to the birth of journalism and prose. This resulted in the growth of the novel, short-story, biography, essay, history and many other forms of prose-writing.

Historically speaking, the Christian missionaries may be said to be the first writers in prose in the modern period. But their prose, apart from being religious, tended to be unidiomatic and rather stilted. A great deal of impetus to early Telugu prose was given by the Fort St. George College, where simple prose works were produced. With the cooperation of Englishmen and native pandits Ravipaty Gurumoorthy Sastri (1770-1837) wrote two prose works based on the stories of *Vikramārka*, and the stories from the *Panchathantra* in 1819 and 1834 respectively. The copies of the former work were sent to England in the same year of its publication. These were intended by the College-Board only to develop a taste for the language and to teach prose. We have some more story books in

prose which were published during the first half of the 19th century. Mention may be made of the three brothers, Paturi Ramaswami Sastri, Narasimha Sastri and Ranga Sastri who were connected with the College and wrote the prose works *Śukasaptati Kathalu* (1840), *Harischandra Katha* (1840), *Vijaya Vilāsa Vachanamū* (1841) respectively. *Tātāchāri Kathalu* (Stories of Tatachari) collected by C.P. Brown was also another contribution of this period. Thus we may rightly infer that the beginnings of modern Telugu prose were in the form of story-books; mainly intended as text books for learning the language. Reference may also be made here to the travel books *Kāṣīyātra* of Yenugula Veeraswami and *Nilagiri Yātra* of Seshachala kavi which were written under English influence. During the period from 1800-1850, we find increasing number of readers, school books, and story books written on the models of English ones and these text books, however, useful, were limited in scope.

The publication of Chinnayasuri's *Nitichandrika* in 1856 was a land mark in the prose style of the Telugu text-books. A writer acquainted with English, but jealous to maintain the purity of expression and vocabulary which was completely lacking in other prose works of his time, Chinnayasuri attempted to write a systematised, grammatically pedantic and expressive prose. His work proved a great success immediately. His prose became the model to be adopted in school and college text-books; and the later Telugu writers in prose followed him. With all respect to Chinnayasuri (1809-1862) it may be said that he brought Telugu prose to a state of arrested development.

The first writer to extend the province of prose beyond the text-book stage and to use it as a vehicle of thought for religious and social polemics was Kandukuri Veeresalingam. With his activities of reform in the causes of social uplift and education he heralded the modern age in Andhra. No one knew better than he, the need for Andhra to modernise herself with a help of English literature and science. He made a serviceable instrument for his social activities. He evolved a new prose which



was simple, direct and expressive, eschewing the pedantry and rigidity of Chinnayasuri. With a series of articles, essays and lectures in his journal *Vivēkavardhini* (1874) and *Sati Hita Bōdhini*, another journal of Veeresalingam devoted to the cause of women's education, he developed a prose style known for lucidity, expressiveness and simplicity. He was also a pioneer in the various forms of prose literature, such as fiction, biography, essay, farce, criticism, history, and science. Veeresalingam translated Lamb's 'Tales from Shakespeare' into simple prose for the use of women. He also wrote the biography of Queen Victoria besides a book of biographies of famous women. He showed by his translation of Huxley's physiology, the type of prose in which scientific works from English could be translated. By his farces or Prahasanas, which are based on English farces, he also showed how prose can best be adapted for humour and satire.

We have also a few translations of English prose works in Telugu. The Religious Tract and Book Society, Madras, published *Yātrikuni Prayāṇamu* a Telugu translation of 'Pilgrim's Progress' by John Bunyan. A second edition of the same appeared in 1887. This book, which is illustrated, is written in a very simple style, almost resembling that of Veeresalingam. 'Ardhānuswāras' and 'Sandhis' are avoided, and the book is very readable. M. Kuppuswami Chetty translated the 'Winter's Tale' from Lamb in 1887. The prose of this translation is as lucid and simple as that of the original. The Rev. J.E. Padfield, B.E., Masulipatam, translated, with the help of B. Sinayya garu, 'A commentary on the 'Pentateuch'' in 1893. The language in this translation is also as simple and idiomatic as that of the *Yātrikuni Prayāṇamu*. The Christian Literature Society, Madras, published in 1892, a translation of some of the stories of England in a book entitled *Purātana Āṅglēya Kathalu*. Chilakamarti gave us a translation of Greek stories in his *Griku Purāṇa Kathalu*. We have some prose books of great merit translated into Telugu, during the early part of this century. The 'Vijnāna Chandrikā Grandha Maṇḍali', founded in the year 1907, had a scheme for the

translation of the best books in English Prose,<sup>1</sup> Mill's Liberty was translated by Ramamurthi. Duggirala Balaramakrishnaiah wrote a free translation of James Alen's 'Byways of the Blessed' in his *Ātma Vijayamu*. The 'Spectator' and the 'Tatler' have their counterparts in Telugu in *Sākshi* and *Vadarubōtu*. In the hands of panuganti Lakshminarasimha Rao, Telugu prose received a new style; his style was so original and inimitable that we must consider it as a great contribution to Telugu prose. A few of the outstanding original prose works may be mentioned in this connection. *Buddha Charitramu* (1902) is a prose work written by P.V. Doraswamaiah, and it is a treatise dealing with 'Buddha Dharma', 'Buddha Sangha', and the spread of Buddhism. Chenna Praggada Bhanumurthi and Kuchi Narasimham were a few among the older generation who wrote good prose on classical lines. Among the Telugu prose writers, Swami Chirantananda of Sri Ramakrishna Mutt also deserves mention for his prose style.

**7.2. Language Reformation :** The language adopted in the prose text books by Chinnayasuri and Kokkonda Venkata-rathnam Pantulu (1842-1915) and followed by other writers, was close to the poetical language of Nannaya and other ancient Telugu poets. And thus was far from the spoken dialect of the people. The prose style in the books is very rigid, pedantic, highly artificial, and unintelligible to an ordinary educated

1. (1) "దేశ చరిత్ర (History) (2) వ్యక్తి చరిత్ర (Biography) (3) ప్రకృతి లేక భౌతిక శాస్త్రము (Physical Science) (4) Mill's Liberty - Subjects of Women, Spencer's Education, Smile's Self-help, Character, Thrift, Duty, Lubbock's Pleasure of life - మొదలైన ఇంగ్లీషులోని సర్వోపయోగకరములగు గ్రంథంబుల భాషాంతరీకరణము, యీ నాల్గు విషయములను గురించిన గ్రంథములు మాత్రము ప్రచురింపదలచినారము. కొందరు మిత్రుల సూచనను అనుసరించి చరిత్రానుసారులగు కల్పిత కథల నెవ్వరైన (Novels) వ్రాసిరేని వానిని ప్రచురింప నియ్యకొంటిమి....".

— Introduction to "Abraham Lincoln", G.H. Rao

man. In short, it is not the living language. The gulf between the spoken language and literary language was very wide. It was not so in English, the language in English prose books being very close to the spoken language of the educated classes. This defect in the Telugu language was a great hindrance for the development of prose and J.A. Yates an English man, brought this to the notice of three great men, Gurajada Appa Rao, Gidugu Ramamoorthi, and P.T. Srinivasachari. A movement for the reformation of the Telugu language and for the adoption of the spoken dialect in prose works, had its birth in the first decade of this century. Yates, writes later in his reminiscences "..... K. Veeresalingam Pantulu, a reformer of what he deemed social wrongs, essayed also a reform in writing, but did not carry the effect throughout. G.V. Appa Rao was another experimenter not only with the language but with the matter of drama. But what was wanted was a leader, one who would make incessant war on the forces of reaction; who was a fearless, watchful scholar, who could authoritatively counter, with chapter and verse, the contentions of his opponents; who had the scrupulous exactitude of the scholar; who never let his enthusiasm for the cause override his zeal for the truth. Ramamurti was this leader that the scattered reformers looked for.....".<sup>2</sup> Gidugu Ramamurthi, (1863-1940), already a reputed linguist and a grammarian of the Savara language, led the movement of this language reformation. Opposition to him was tremendous. He convincingly pointed out that the so called literary language was highly archaic and defective, and as such a great impediment to the development of prose. A great scholar and a linguist, he was more than a match for all the contemporary pandits put together. The reactionary forces established themselves in 1911 in the form of 'Andhra Sahitya Parishad' under the leadership of Jayanthi Ramayya and with the patronage of Rajah of Pithapuram. Ramamurthi drew the attention of the Government in his 'Memorandum of Modern Telugu' in which he said, "The Telugu language has come to be in its present condition. on account of the false and unnatural standard which the pandit

2. J.A. Yates, 'Reminiscences', *Vyasa Sangrahamu* 1933 (P. 24-25).

has set up. The 'Ideal Standard Telugu' is a bogus language ramped from various sources and is highly artificial. Sanskrit is much easier to learn than this Telugu. The Sanskrit original whether it is *Rāmāyana*, or the *Bhāratha* is much simpler in style and language than a Telugu translation of it. Literary Telugu consists of (1) all the pure Sanskrit words and compounds without any change whatever, or with changes ill defined in grammar, (2) many Prakrit words borrowed from the modern and ancient vulgar dialects of Sanskrit, (3) many words from the kindred Dravidian languages, (4) words from foreign languages such as Hindustani which have already been used by recognised Telugu writers, (5) all the Telugu words (which evidently belong to different dialects) which the poets have used from the 11th century onwards, (6) the grammatical forms of all the periods in the history of Telugu language with the proviso (which is carefully borne in mind) that no word or form in current usage is to be regarded as good Telugu if it is not also according to the usage of the ancient authors....." To the 'Memorandum of Modern Telugu' of Ramamurthi, Jayanthi Ramayya came out with a rejoinder in his 'A Defence of Literary Telugu' and characterised Ramamurthi's movement as 'a veritable French Revolution'. The Government and the Madras University could not accept the use of spoken Telugu on technical grounds. Ramamurthi went to the people with his journal 'Telugu', started in 1919. He carried out his mission through the press and platform. Ramamurthi's relentless crusade came to be of great success. Though a flag of victory was not hoisted, a climate of opinion was created by the thirties of this century in favour of the spoken dialect. The Press adopted it and the enlightened writers accepted it. It gave a great stimulus to the English educated youth. They began to express in the spoken Telugu all their thoughts without much impediment. Prose developed extensively and Ramamurthi came to be acknowledged as the great literary enfranchiser. Prose-writers, while writing in Telugu, consciously or unconsciously introduced many characteristics of English prose. The extent to which Telugu prose became anglicized in its texture and style can be seen from the simple fact that all the English punctuation marks are now thoroughly in vogue in Telugu as much as they are in English.

**7.3. Fiction :** Tales and stories are common to every race and literature from the earliest of times. But there is a wide contrast between the old romances in prose or verse and the modern novel. Even in European literature the novel was a late development which has become now the world's leading literary form of expression. Though we have stories like *Sukasaptati*, *Hamsavimśati*, *Kathāsaritsāgaramu*, which were written and published in the early part of the 19th century, they are not in any way part of the literary genre of the modern novel in Telugu. The novel in Telugu is a literary form borrowed entirely from West; and even today, it sustains itself more by inspiration from the West. A novel may be broadly defined as a long imaginary story that can be about any kind of people or belong to any period of time, and yet a work of art in so far as it introduces us to a living world, in some respects resembling the world we live in, and possess an individuality of its own. The influence of English novels in the plot and technique can be seen in all the novels in Telugu.

Kandukuri Veeresalingam has been acknowledged as the first novelist in Telugu for his *Rajasēkhara Charitra*, published in 1878. But we have an original novel in *Sri Rangarāju Charitra* by Narahari Gopalakrishnama Chetty which was printed in the year 1872. The author was a Deputy Collector at Kurnool and he also wrote the 'Kurnool District Manual'. In the preface to his novel, the first of its kind in Telugu, he said "This attempt to delineate the manners and customs of the Telugus, in their own language, in the form of a novel owes its origin to the announcement by the late lamented Viceroy of the offer of a reward for the best story in Bengali; illustrative of native life and manners in lower Bengal; and the author therefore deems it a privilege (deeply as he regrets that he cannot do so in person) to inscribe to Lord Mayo in token of the respectful and grateful appreciation of his Lordship's endeavours to promote the literary culture of the vernaculars of India, this slight effort to further, in however small a degree, the same cause". Being influenced by the historical novels in English, the author has woven a story around the king Sri Rangaraju of Vijayanagar and attempted to delineate the

manners and customs of Telugu people. The marriage of the hero with Sonabai, a Lambadi young woman, formed the central theme of the novel. It may be called a historical novel. It was written in idiomatic and lucid prose with conversations here and there. It contains five 'ullāsams' or chapters and runs to 88 pages. We may say here that since this was the first Telugu novel, the novel in Telugu did not begin with a translation or adaptation from English. Though the *Rājasēkhara Charitra* of Veeresalingam was not a translation, it was modelled on the 'Vicar of Wakefield' of Goldsmith. We also find similarities in the characters of Rajasekhara and Dr. Primrose, Sri Krishna Jagapati Raju and Sir William Thorn Hill. Certain generalisations made by Goldsmith were also incorporated in the Telugu work. Writing a review on this Telugu novel, the 'Hindu' in 1878, stated "..... we may well say that *Rājaśēkhara Charitra* marks a new era in the annals of Telugu literature. It is the first Telugu novel that has yet appeared and as an attempt in a new direction we must consider it a success.....". This novel in Telugu, it is interesting to note, was translated into English by T.R. Hutchinson under the title 'Fortune's Wheel', and he published it with illustrations in 1887. The London Times in a long review of 'Fortune's Wheel' wrote in the year 1887, "..... The story itself is simple and from a European point of view of no great interest. But the pictures of Hindu domestic life, religious ideas, modes of worship, and superstitions, and the condition of women, with the denial of all rights of choice in marriage, are so well drawn and illustrated that the book will have a charm for all readers....." ('The London Times' 30th September 1887). Irony runs as an undercurrent in this novel. *Satya Sanjivini* was another novellette by Veeresalingam which was intended to instruct women. He says it was also modelled on an English novel.<sup>3</sup> The other work *Satyarāja pūrva dēśa Yātralu*, a great

3. "1887 వ సంవత్సరమున ప్రీతికొరకు 'సత్యసంజీవని' యను నీతిబోధకమైన యొక పుస్తకము జేసెతిని. దీనిలోని కథనేదో యింగ్లీషు పుస్తకము నుండి గ్రహించితిగాని యే పుస్తకమునుండి గ్రహించితి నో నా కిప్పుడు స్మరణకు రాలేదు.

— (133 వ పుట. స్వీయచరిత్ర - వీరేశలింగము)

satirical work owed its conception and its characteristics to 'Gulliver's Travels'. The heroes in both the stories were kidnapped by a monkey. In the original, Gulliver fights a great battle with a rat, and in the Telugu novel Satyaraju fights with a lamb. Gulliver also fights with wasps, and Satyaraju too fights another battle with a bug. Many ideas from the English original are found in this novel too. Thus, we find the influence of English novels on Veeresalingam. Apart from his contribution to Telugu, Veeresalingam gave encouragement to the development of fiction by instituting, with the cooperation of N. Subba Rao of Rajahmundry, two prizes every year from 1893 to 1898 under the auspices of 'Chintamani Patrika'. This prize competition brought many talented fiction writers to the forefront, the doyen among them was Chilakamarti Lakshmi Narasimham. *Dharmavati Vilasam* by Khandavalli Ramachandrudu was the first novel to which the Chintamani first prize was awarded in 1893. *Sanjivarāya Charitra* by Thallapraggada Suryanarayana, was awarded the second prize. The latter was also the translator of the 'Merchant of Venice', and a Bengali novel *Chandraśekharam* by Bankim Chandra. In the next year, *Ramachandra Vijayamu* by Chilakamarthi, and *Vivēka Vijayamu* by G. Kanakaraju, were selected for the first and second prizes. *Trivikrama Vilasamu* by Tekumalla Rajagopala Rao, and *Mālatī Rāghavam* by Khandavalli Ramachandrudu were awarded the first and second Chintamani prizes respectively in 1895. In the same year Bulusu Papayya Sastri wrote *Bhāskara Vilāsmu* a novellette, and dedicated it to Kandukuri Veeresalingam as a humble token for the great services of Veeresalingam in breathing life into Telugu prose. This novel was an adaptation of Miss Edgeworth's 'Tomarrow'.<sup>4</sup> The story is interestingly narrated in the first person and it runs to about 50 pages.

4. ఇంగ్లీషున మిస్ ఎడ్జ్విత్తు దొరసానిచేత వ్రాయబడిన "టుమారో" అన్న కథను చదివినపుడు తెనుగున కాలయాపనము వలని నష్టములను తెలుపు కథ నొకదానిని వ్రాయవలయునను బుద్ధిపట్టగా నీ చిన్ని పుస్తకము వ్రాసెతిని. కథా కల్పనమున "టుమారో" నుండి కొన్ని యంశములు గ్రహించితిని.....".

( — పీఠిక - గ్రంథకర్త )

In the year 1896, R.V. Subba Rao wrote *Kēsari Vilāsamu* an interesting novel in good style. *Hēmalata* of Chilakamarti was awarded the first prize in this year, and *Lakshmi Sundara Vijayamu* of Khandavalli Ramachandrudu won the second prize. The novels published so far were all on social themes. *Hēmalata* of Chilakamarti, was the first historical novel and the author said that Taylor was his inspiration.<sup>5</sup> *Ahalyābāi* and *Karpūra Manjari* by Chilakamarti came out in the succeeding years. K. Lakshminarasaiiah wrote a novel *Bhakshi* which was awarded the second Chintamani prize in 1898. It is a well written social novel and the beginning of the story and the conversations in the novel are close to those of the modern novels.<sup>6</sup> We have another interesting novel by P. Srinivasacharyulu in his *Suśīla*, the story of a heroic princess, as told by herself published in 1899 it was written in prose and verse. In the preparatory note the author wrote, "The following pages contain another instance of my experimental departure from the customary groove. It is autobiographical and is a mixture of prose and verse utilizing and incorporating ideas and concepts from certain well known passages in English poetry. I trust that if the Pharisees of critics fail to see merit in this venture, such as I have learned to enjoy in true English poetry,

5. "ఔలర్ వ్రాసిన టిప్ప సుల్తాన్, తార, చాందుబీబీ నవలలు చదివెనుందువల్ల చరిత్రాత్మక నవల వ్రాయు విధము నాకు తెలిసి నది".

— (స్వీయచరిత్ర - చిలికమర్తి లక్ష్మీనరసింహము)

6. భక్తి. (ప్రారంభం)

"ఓసీ! హైమవతి! మన లలితను కాంభుక్త కియ్య నిశ్చయించి నావు కావు. నలువది యేండ్ల కొకటి రెండేడులు మించినవి కాని ఏమి పెద్ద? నాకన్నుల ముందుట పుట్టి పెరిగి నాడు....." అని యిట్లాక నాడు సాక్షిజ్వరా దేవతయో యన నొప్పు వర్తనమ్మ కోడలితో ముచ్చటించ వారంభించెను".

— (భక్తి నవల)



they will atleast note something to please them in the effort". The author inserted only a few verses which were appropriate for the narration of the story, mainly bearing certain generalisations from English poems. His descriptions of nature remind us those of Hardy's novels. *Bhuvana Mōhini* of D. Venkata Sivarao depicts the story of Queen Noorjahan in a very interesting manner found in some of the historical novels in English. It was published in 1901. *Subhadra* was a social novel written by Vepa Krishnamurthi, and Turaga Venkatachalam wrote an abridged version under the same title. We have another new type of novel in *Vikāṭadāsu* by Achanta Suryanarayana Raju, which he said was based on a novel in English.<sup>7</sup> The hero Vikatadasu is a misogynist and his interesting experiences are narrated in this novel. A very humorous and satirical novel, it reminds us of *Gaṇapari*, a later work by Chilakamarti. Chilakamarti wrote a few more historical novels, building the plots from Todd's 'Annals of Rajasthan' and he established a name himself as the 'Andhra Scott'. The Telugu novel as we find had its beginnings in the social novels because it was a period of social reform and awakening. The reader of today may find certain short comings and incompleteness in the novels of the early social novelists in Telugu; but one must bear in mind that it was a period of infancy for the Telugu novel. Yet these novelists were successful in creating a taste for fiction among the Telugu readers. With the novels of Chilakamarti and the growing nationalism in the country, a taste for historical novels also developed. We find many historical novelists during the first three decades of this century, who recreated in their novels the living past of India. Kethavarapu Venkata Sastri and Bhogaraju Narayanamurthi, need special mention. The former was the author of many social and historical novels. *Lakshmi Prasādamu* and *Rajasundari* were social novels by this author

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7. "ఈ వికటదాసను నవల హుణభాషలో నున్న యొక గ్రంథము ననుసరించి కొన్ని మార్పులతో వినోదార్థముగా జదువుకొనుటకై వ్రాయబడినది".

which, comparatively speaking, were cast on a wider background than the early social novels. His *Tārābai* and *Raichūr Yuddhamu* were historical novels; and the latter in particular was a good contribution to the limited number of novels of Andhra history. *Andhra Rāshṭramu*, *Chandraguptudu*, and *Allāhō-Akbar*, were historical novels by Bhogaraju Narayana-moorthi. He also wrote social novels like *Lakshana*. During this period, great encouragement was given to the novelists by the 'Vijnana Chandrika Grandha Mandali'. With the great demand for fiction in the country, publishing concerns for printing particularly novels, came into existence. The 'Andhra Pracharini Grandha mala', the 'Saraswati Grandha Mandali', the 'Veguchukka Grandha Mala', need special mention. These publishing agencies began to cater to the reading public and many translations from Bengali were published. The Bengali novel developed with great rapidity in the hands of great novelists like Bankim and Sarat, and we find a great influence of Bengali fiction on other Indian languages. Actually Bengal developed a peculiar school of fiction through Bankim who wrote very moving stories on Indian life. He was one of the first fruits of the great national awakening. It was a period of the quickening of the social sense, a shocking realisation of the unbalanced life in which Indian men and women had acquiesced through the ages, to which Bankim gave passionate expression in his novels and aroused sympathetic echoes in the heart of every thinking Indian. The gospel which he preached impressed Mahatma Gandhi, Tagore, and Aurobindo, it was a 'religion of patriotism' which Bankim preached in his novels. With the nascent nationalism in the country, his novels were avidly read and admired. Venkataparthaswara kavulu began to translate the novels of Bankim in 1912 and to publish them through the "Andhra Pracharini Grandha Mala". *Durgēśa-nandini* of Bankim was translated by Chaganti Seshaiiah. The 'Saraswati Grandha Mandali' also published numerous translations from Bengali. 'Veguchukka Grandhamala' confined itself to detective novels, and it published a number of translations of Bengali detective novels and a few from English. The 'Mysteries of the Court of London', was translated and was also adapted in *Kaṭighaṭṭa Rahasyamulu*. *Ugrabhairavam* was

a translation of one of the stories of Sherlock Holmes. *Vāḍe Viḍu* was a notable contribution in these series. Many translations of Bengali detective novels like *Māyavi*, *Māyavini*, and *Manōrama* by Venkata Parvathiswara kavulu also came into Telugu. Later we find the flow of translations of Bengali novels increasing. We have today almost all the best novels in Bengali translated into Telugu. There are many Telugu writers who have taken to translating Sarat's novels, and he is the most widely read novelist in Andhra. Most of Tagore's novels were translated by Venkataparvathiswara kavulu. These translation of Bengali novels which started during the first decade of this century, is still going on. The influence of English novel on Telugu is thus also indirect, mostly, through the Bengali novels. Translations of Hindi novels, particularly of Premchand were made in Telugu. A few from Maharashtra, Kannada, Tamil and Malayalam also came into Telugu. After the few early novels of original type the later novelists produced only translations from Bengali and Hindi. The number of translations in this branch of literature appear to be greater than the number of original novels in Telugu. Yet, the novel is growing branch in Telugu literature and we find a great deal of English influence upon the Telugu novels of recent times. We are now getting direct translations of famous English novels, with English life in tact, through Telugu journals.

The novel has become the dominant literary form throughout the world and has still a flavour of novelty. From 1900 the novel in Europe has shown two great developments. The first was a greater concern for the psychological life of man and woman, and the other was an equally great concern for the economic and political aspects of society. Freudian novels began to appear from early in the 20th century. In Russia, Marxist novels came to prominence after the First World War. Of all the theories of the nature of man ever put forward by reputable thinkers that of Sygmund Freud has been the most attractive and adaptable for the purpose of fiction. And every modern novelist today, thinks that he is something of a Freud. From the beginning of this century, the scope and extension of the novel as well as the range and purpose of the novelist, are

being widely extended. The interpretation of life, the process of living, the projection of truth which hitherto has been demanded from poetry and drama, is today expected from novel. It is in the light of these developments of the novel in west, that we have to approach the present day Telugu novel for an accurate assessment of English influence. Excluding the novels that have come from other Indian languages into Telugu, we may divide the other novels in Telugu into three categories: (1) The translations of European novels; (2) the original novels which call for serious study from the point of view of the English influence; and (3) the novels which were intended for light entertainment.

Novels translated from English are comparatively few. Some of the best novels are adaptations, and only a few are literally translated. Some of the novels of Scott were translated into Telugu. *Sanjivi* of Mosalikanti Sanjeeva Rao is an adaptation of Scott's 'The Talisman' to suit the Indian background. The other novels of Scott like *Quintin Derward*, *Kenilworth* and *Ivanhoe* were translated literally into Telugu. Katuri Venkateswara Rao and Pingali Lakshmikantham translated 'Bug Jargal' of Victor Hugo and the 'Black Tulip' of Alexander Dumas. Mosalikanti Sanjeeva Rao adapted Reynold's 'The Loves of Harem' in his *Antahpuramu*. Vedurimudi Seshagiri Rao also adapted one of the novels of Reynold's in his *Stri Sahasamu*. We also have adaptations of French novels. *Prēma Sundari* of Ch. Kameswara Rao and Veluri Sivarama Sastri's *Divyajīvanamu* are adaptations of 'Les Misérables'. Chinta Dixitulu in his *Rājagiri Rāju* adapted the 'Count of Monte Cristo' of Alexander Dumas. *Yugandharuḍu* is another adaptation to the same. Recently Andhra Patrika publications have added a few more direct translations of English novels, namely 'David Copperfield', 'The Tale of Two Cities', 'The Count of Monte Cristo', 'Don Quixote', 'Tom Sawyer', 'The Prince and the Pauper', etc. *Paramānanda Charitra* of Mocherla Hanumantha Rao is an adaptation of Don Quixote. *Grāma Vaidyudu* by N.R. Chandur is a true translation of an abridged edition of 'The House and Buggy Doctor' by Arthur E. Hertzler. Lately Russian writings especially novels, have come

into Telugu. Many of the works of Gorkey, Tolstoy, Chekov, Pushkin, and other great Russian novelists, have been translated into Telugu. Among the European novels translated into Telugu the Russian novels have the large share now.

In the second category, i.e. the original novels in Telugu, we have only a few works of great merit. *Mālapalli* of Unnava Lakshminarayana (1873— ) is a land mark in the development of Telugu novel. It is a moving presentation of contemporary life in the Andhra dēśa and the author as a real artist made it neither a comedy nor a tragedy in the end. Like many novels in English which have no definite conclusion, this story, too, simply ends. The author adopted the spoken dialect which is another important feature in this novel. Mokkapati Narasimha Sastri's *Bārister Pārvaṭiśam* is a novellette, the hero Parvaṭiśam has come to stay as a living character in Telugu literature. It is a fine character novel which in many respects is superior to *Vikaṭadāsu* or *Gaṇapati*; very fine humour prevails throughout the story.

Viswanatha Satyanarayana (1895— ) ranks high among the novelists in Telugu today. A literary giant, he has tried his hand successfully at every form of literary art, and his success is great as a novelist. We have already seen the influence of English Romanticism on his poetry. His novels reveals more of the author's originality than the English influence. Yet, he borrowed the form and technique to a great extent from English novelists. English influence can be easily seen in the plots of his novels *Ekavira*, and *Cheliyalikaṭṭa*. In his novel *Vēyi Paḍagalū*, like some English novelists as Scott and Arnold Bennett, he celebrates the time, and while celebrating it protests against the working of time. A traditionalist by temperament, Viswanatha protests against the realities of Western impact on Hindu civilisation. And for this purpose a great deal of symbolism is thrown in the theme and characters of *Vēyi Paḍagalū*. It is the biggest of his novels. *Cheliyalikaṭṭa* is a novel which may be called a novel of ideas. The elopement of a young man with his brother's wife forms the central idea of the novel, and with the realisation of their mistake death comes

to them. In his *Baddanna Sēnāni* the heroine is represented as older than the hero, an English idea. *Jēbu Dongalu* is psychological novel, and it serves as a good study to show the contrast of characters and their psychology. *Ekavira* and *Hāhā Hūhū* are other short novels of Viswanatha Satyanarayana. The former perhaps is the finest in execution. The sentiment in this novel is completely alien, though the author attempted to colour it with purism. *Hāhā Hūhū* is an amusing satire on modern sciences like biology, philology and anthropology.

Adivi Bapiraju (1895-1952) is another novelist of great originality. We find the influence of English novels on him to a greater degree than on Viswanatha Satyanarayana. His *Narayana Rao* is a full length portrait of contemporary social life of Andhras particularly of the great nationalist movement. As a novel of manners, it excels *Mālapalli*. The hero of the novel, Narayana Rao is an epitome of all that is noblest in the Andhra youth. *Himabindu* is an historical novel depicting the society in Andhra during the Satavahana period. The spread of the Satavahana Empire, the conflict between Vedic religion and Buddhism, intermixed with four love episodes, forms the basis for this novel. *Gōna Gannā Redḍi* is another historical novel of Bapiraju which depicts life under the Kakatiya rule. We find in the novels of Adivi Bapiraju an artistic perfection both in execution and finish.

*Asamarthuni Jivayātra* by Gopichand (1910- ) and *Chivariki Migilēdi* by Bucchi Babu (1916- ) are recent important additions to the limited original novels in Telugu. These two are novels of ideas in which the writers present characters and spotlight them from certain angles of human nature.

Science fiction has not come into Telugu. We have one original novel of this type in *Vihangayānamu* by Tekumalla Rajagopala Rao which was written in continuation of his other novel *Lalita*. The heroine Premavati goes to the bottom of the sea in a submarine, obtains riches there and back on land

establishes institutions for the development of physical sciences. Incidentally, the author deals with various aspects of physical sciences in the narration of the story.

Under the third category i.e., novels intended for light entertainment, we have them in plenty. Many thrillers were translated into Telugu from English and Bengali. The sex novelists like Kovvali Lakshminarasimha Rao and Jampana Chandrasekhara Rao have written innumerable novels of this type. Some of them have skilfully worded dialogues with and other characteristics which make a novel, yet they are unrealistic. These may be compared to the cheap penny novels in English.

**7.4. Short Story :** Stories, short or long, we have in our literature, but the story as a creative writing woven around an incident, a character, or an idea is entirely due to English influence. Modern short story is different from the type of Telugu stories like *Madana Kāmarāju Kathalu* or *Kāśi majili kathalu*, in theme, technique and idea. It is a late development in Telugu literature, and like one-act plays, the journals nursed its growth. The short stories we have in Telugu are numerous ; and for an approach to discern the influence of English on them we may classify them into groups. We have some direct translations from European literature and some from Bengali and Hindi literature. The stories of Maupassant, Chekov, Fletcher, Somerset Maugham and many other American and English writers are translated into Telugu. In fact, many writers in Telugu have begun to imitate the art and technique of the western short stories.

Among the original short story writers in Telugu, the first was Gurujada Appa Rao. But later writers brought the art of short story in Telugu to greater perfection. Chalam is a prolific writer of short-stories. With a style which is racy, fresh, powerful, and devastating, he cuts through the prejudices of people, exposing social evils in his short stories. As a stark realist, he takes a common place theme and shows equal care for the incident, character, and idea, the three important elements in a story. Sri Sri says of Chalam "..... But this

much has to be said of him, that he is greatly influenced by such continental writers as Gude Mauppassant, Alexandar Kuprin and D.H. Lawrence. From the first of these writers Chalam translated a good deal and modelled his technique on the incomparable work of his master. And Kuprin opened up to Chalam a sympathetic vision that smiles kindly on defiled and degraded womanhood; and D.H. Lawrence provided him a philosophic and speculative base from which to conduct his major assaults on the engrossing problems of sex".<sup>8</sup> Yet we have to admit that Chalam's representation of the human mind or psychology is not that of humanity in general but only of particular types. Even D.H. Lawrence, his master, does not presume to give us a picture of the ordinary man's mind. Every character of Lawrence is a type in the world and those types are rare. Chalam commits the mistake of projecting all such typical and peculiar characteristics on the ordinary characters of Indian society, the result being incongruous.

Chinta Dixitulu is a master artist in humourous short stories. His character, Mrs. Vatee Rao, and the stories that he has woven around the 'Ladies Cultural Club' are of such fine humour and delicate satire that they are universally liked. Munimanikyam Narasimha Rao is another distinguished humourous writer in Telugu. His stories are woven around domestic incidents. He puts in his stories very delicious humour and brings out great amusement even from the shortcomings of a middle class family life. Sripada Subrahmanya Sastri is another popular short story writer, and he invests more literary art in his stories than ideas or characters. Burra Venkata Subrahmanyam has written a good number of stories, and many of them center around incidents in life. Karuna Kumara is good at depicting the incidents of the rural areas in his short stories. Kavikondala Venkata Rao, Hanumanta Sastri, Kutumba Rao and Palagummi Padmaraju are the leading short story writers in Telugu today. Palagummi Padmaraju won international reputation for his short stories which indicate the place of the Telugu short story in the literature of the world. We have some

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women short story writers like Illindala Saraswati Devi, Kommuri Padmavati Devi and Malati Chandur whose stories are popular among the readers.

Recently there have been stories written reflecting proletarian spirit. *Banisala dēsamu* of Somasundaram is an example of this. In the evolution of short story writing in Telugu, we find nothing of Indiau tradition. The form, construction, and purpose of the modern short story is purely western in all its aspects, whatever the theme.

7.5. Essay : There are today in Telugu, a variety of prose writings which come under the genre essay. The term essay in English is very elastic and it ranges from Bacon's brief notes to Herbert Spencer's long treatise 'Essay on Progress'. Strictly speaking, an essay is essentially the expression of a personal attitude towards any problem or subject, and since the fundamental element is personal, the form of the essay naturally differs with different writers. The essay is one of the earliest literary forms which was quickly adopted from English and developed in Telugu. It received a great impetus in the 19th century press since those were the times of great social, religious and literary controversies.

The first book of essays we have in Telugu is *Hitasūchini* which was published in 1862. It is a unique book both from the point of view of its time and contents. The author, Muthuneni Narasimha Naidu was the District Munisiff at Rajahmundry. In this book he chose eight topics for discussion, namely, education, medicine, magic, marriage, psychology, the language of the animals, and the myth of alchemy. The learned author discusses each subject very coherently. Of all the eight essays, the one on marriage is very unique and it is the longest one. Many of the ideas expressed later by Veeresalingam are found in this work. The author inserted some interesting stories, too, to prove his point. It was written in good spoken-dialect, which he justified in the introduction of the book. The author holds very liberal and advanced views. He used the term *pramēyamu* as the Telugu equivalent for the

word 'essay'. Doubtless, he may be considered as the first essayist in Telugu. Kandukuri Veeresalingam gave a finer shape and touch to the essay. He authored innumerable essays and lectures on many social problems of his days. His critical essays have as their prototype the essays of Arnold, Ruskin and other English essayists. The terms *Vyāsamu* and *Upanyāsamu* were also used as Telugu equivalents to 'essay' during the last century.

Duggirala Venkata Suryaprakasa Rao is the author of a book of 'Essays on social and religious subjects', to which he gives the Telugu title *Hindū Matācāra vishayakōpanyāsamulu*. It was published in 1892. In its introduction the author frankly states that he has taken many ideas and thoughts from the English essays.<sup>9</sup> The author deals with ten topics in this book in a very scholarly way. The social condition of the Hindus, the four stages of religious life, Vaishnavism, the Brahmo movement, atheists, prostitutes are some of the subjects treated by the author. In the essay on atheism, the author reflects within himself and poses a question 'Is there a salvation for India?', and writes an essay on the topic. All the essays written in the style of lectures are lucid, and readable. Many ideas from the English essayists are included in this work.

9. "నేను చదివెడు నాంగ్లేయ గ్రంథములలో నీతిని గూర్చియు, మతమును గూర్చియు, తెలుపు నుపయోగాంశములను వేసి నేని యుపన్యాస రూపముగాఁ దెలుగున వ్రాసిన పక్షమున వానిని ప్రచురించెదమని నేను రాజమహేంద్రవరపు రాజకీయ విద్యా శాలలోఁ జదువుచున్నపుడు శ్రీ కందుకూరి వీరేశలింగముపంతులు గారు, శ్రీ మున్నవ బుచ్చయ్యపంతులుగారు ఆదరపురస్కరముగా నెలవిచ్చినందున, అట్టి గ్రంథాశయముల భావము ననుసరించి కొన్నిటిని, నా భావము ననుసరించి కొన్నిటిని, ఈ గ్రంథ మందలి యుపన్యాసములను వ్రాసి, 'శ్రీ వివేకవర్ధని' కిని, 'శ్రీ హిందూ జన సంస్కారిణి' కిని బంపితిని. వాని నన్నింటినిగూర్చి జేర్చి గ్రంథరూపమున ముద్రించిన మంచిదని నా హేతులు కొందఱు వచించినందున నిట్లు ప్రకటించితిని".

'Social Reform Association and its objects' is another long essay written by K.R.V. Krishna Rao in 1894. The author, in advocating the necessity for social reforms, in this long essay of 35 pages gives also the rational interpretation of the Hindu codes and *Sastras* in order to stress his point of view in conformity with the traditions. We have also a translation in Telugu of selected essays of Bacon published in 1903 by Susarla Ananta Rao. In fact, there are not many direct translations of essays from English, but many essays written in Telugu are modelled on English essays. The essays of Panuganti Lakshminarasimha Rao in *Sākshi* are most scholarly, critical and powerful. They are written on the model of the 'Spectator' in English. Though the essay form was adopted very much during the 19th century for social and religious subjects, we find essays on literary topics, too, in Telugu during the last century; and today it is the literary essay that is holding the field.

A critical Essay on Pingali Surana by P. Dakshinamurthi, was read by the author before the 'Āndhra Bhāshābiranjani' a literary forum of Madras Christian College in 1892, in which the author tried to evaluate the genius of the poet on western principles of literary criticism. *Āndhra Bhāshā Charitra Sangrahamu* was an essay read by R. Gopala Rao Naidu under the auspices of the 'Āndhra Bhāshābhivardhini', a literary forum of Presidency College, in 1896. Under the same auspices, Venneti Ramachandra Rao presented another literary essay, *Manu Vasu Prakāśika*, which led to the publication of a rejoinder by Kasibhatla Brahmayya Sastri in the form of his long essay *Manuvasu Prakāśikā Vimarśanamū*. Brahmayya Sastri was a great essayist who wrote many learned essays on social, religious and literary topics. But his views were very traditional reflecting very much of his personal preferences and prejudices. Mutnuri Krishna Rao, the editor of the *Krishna Patrika* was an artist in essays-writing. His essays, collected and printed from 'Krishnā Patrika' in the book *Samiksha* demonstrate the direct influence of English and the indirect influence of Bengali as well in his thinking and outlook. Most of his ideas on literature and poetry were the result of the direct influence of English study. The critical essays of K.V.

Lakshmana Rao which came out in the form of *Lakshmanarāya Vyāsavali* find close resemblance to the essays of Ruskin and Arnold. Among the literary essayists, we have a few in Telugu like Rallapalli Ananthakrishna Sarma, C.R. Reddy and others, who have contributed a considerable variety of literary essays in which they applied Western principles of literary criticism. Another important contribution to the essay in Telugu was *Chāritraka vyāsālu* (Historical Essays) by Mallampalli Somasekhara Sarma.

We find many essays written on various topics in the Telugu literary journals and many of them contain originality in technique and form. Light prose writings in the form of sketches and musings, are also coming into Telugu based on the models in English. At no time before Telugu had a kind of writing which was similar to 'essay' and the essay in Telugu is entirely due to English influence.

**7.6. Biography:** The practice of writing accounts of the lives of great men was not popular in Indian literature. The few works in Sanskrit, like *Harsha Charitra*, *Vikramānkadeva Charitra* are exaggerated tales by the poets who were under their patronage. In Telugu we have a few works, like *Krishnarāya Vijayam*, *Raghunāthābhayudayamu* which are in verse form, but, they do not conform to the standard of a modern biography. The art of writing a biography has reached in the recent years a state of perfection with historical and scientific accuracy in the hands of creative writers in English. Influenced by such biographies in English literature, a few writers attempted to write biographies in Telugu. The biographies in Telugu under the present survey may be divided into two groups, namely, (1) the historical biographies, and (2) the biographies of contemporary personalities. We have a large number in the former group including translations from English. The first biography translated into Telugu was the life of John Bunyan which was printed in 1856 by the School Book and Vernacular Society of Fort St. George. The Christian missionaries also published some biographies of saints and great men, Kandukuri Veeresalingam wrote three biographical works, namely,

the life of Jesus, the life of Shelly and the life of Queen Victoria. Among the historical biographies we have 'The Picture Stories of Noble Women' published by the S P.C.K. Press, in 1892. It contains 17 biographical sketches of great women of India and the West. Jane Gray, Florence Nightingale, Padmini, the queen of Rajaputana, Ahalyabai, Panditha Ramabai are some of the great women that figured in this book. In the Brahmo Tract Biographical series published from Rajahmundry, we have the life of Chaitanya printed in 1893. The biographies of Rajaram Mohan Roy and Ishwara Chandra Vidya Sagar were also published in the same series. A. Sundararamaiah, a first grade Vakil at Rajahmundry, wrote in 1894 'Lives of Great Men and Women' a book of biographical sketches. The life sketches of great personalities like Sir T. Muthuswami Iyer, Nauroji, Ahalyabai and Anandabai Joshi are included in this book. In the 'Vijayanagar Historical Series', Gurajada Srirama Murthi (1851-1899) published many historical biographies. His *Kavi Jivitamulu* was based on the model of 'Lives of Poets' in English by Johnson. His other biographical works are *Bendapūḍi Annamantri*, *Timmarusumantri*, *Bhāskara mantri* and *Swāmi Vidyāranya*, all of them published in the final decade of the last century. Rayasam Venkatasivudu wrote a book on the lives of some women in 1900, and later one on the life of Socrates. Bhandaru Atchamamba wrote a biographical work, *Abala Satcharitra ratnamāla* in 1901. We have a detailed biography of Swami Vidyananda written by Sri Vavilala Venkatasivadvadhanam, B.A., the District Munsiff at Hospet (published in 1900). It is one of the best historical biographies in Telugu. Viswasamu Venkataramanaiah wrote a biography of Sivaji in 1899, but the other biographical writings on Sivaji by K.V. Lakshmana Rao is an outstanding work. In the Vijnāna Chandrikā series, G. Harisarvothama Rao wrote the biography of Abraham Lincoln in 1907.

Among the contemporary biographies, the first was the biography of Yenugula Veeraswami (1780-1836) written by Comaleswarapurapu Sreenivasa Pillai.<sup>10</sup> Veeresalingam wrote

10. See page 12-Chinnayasuri Jivitamu by Nidudavolu Venkata Rao

a small biography of his friend and associate Basavaraju Gavaraju. But we have a good biography of Veeresalingam (1848-1919) written in 1894 by Toleti Venkata Subba Rao on the model of Boswell's biography of Johnson. In its preface, the biographer says, 'It is with great diffidence that I have undertaken this work, the first of its kind. I have taken upon myself the honour of writing a critical biography of the well known reformer, the prose writer and poet, Rao Bahadur K. Veeresalingam Pantulu.....'. The language of the biographer is not as lucid and simple as that of his master. *Victoria Vilasamu* published by Kasibhatla Brahmayya Sastri (1863-1940) is a biography of Queen Victoria in *dwipada* metre and it was published in 1895. Pundla Ramakrishnaiah wrote the biography of Mandapaka Parwatheeswara Sastri (1833-1897). We have a biography of Sripada Krishnamurthi Sastri (1866- ) written by Ananthapanthula Ramalingaswami. The 'Prajasaakthi' press published a biography of Gidugu Ramamurti Pantulu, a great reformer of the Telugu language. The biography of Vedam Venkataraya Sastri (1853-1919), a great scholar of modern times, was written by his grand son of the same name. We have biographies in Telugu on great national leaders like Gokhale, Tilak, Nauroji, Ranade, Ramakrishna, Vivekananda, Anni Besant, Aurobindo and others. William Carey's biography was translated into Telugu in 1898 by M. Venkatarathnam. We have also a biography of Sir Athur Cotton in Telugu. John Chowdary wrote a book on the life and work of Choudari Purushottam Kavi (1803-1889).

**7.7 Auto-Biography :** Autobiography is also a new feature added to Telugu literature as a result of English influence. The autobiographies of great men generally are of universal appeal, and they are avidly studied. Among the Telugu, Vennelakanti Subba Rao was the first writer who authored an autobiography in 1873. It was written in English. Veeresalingam, the father of modern Andhra, was the first writer of an autobiography in Telugu. Written in good prose his *Swiyachariira* (1910) reveals his great mind and heart. We have some more writers of autobiographies who followed Veeresalingam. Sringarakavi Sarvarayakavi (1864-1939), a prolific writer in Telugu, wrote

an autobiography *Swacharitramu*. Mandapaka Parvateeswara Sastri authored *Ātma Paryāya saparyā charya*, an autobiography in a *Śataka* form. Tirupati Venkata Kavulu wrote *Jātaka-charya* (1934) which is in verses. Rayasam Venkata Sivubu (1870-1954) and Panuganti Lakshmi Narasimha Rao (1865-1940) wrote their autobiographies. Chilakamarti Lakshmi-narasimham's autobiography *Swiya Charitra* is a great commentary on his times. Prakasam's *Nā Jivita Yātra* is a great contribution to this branch in Telugu literature, and his prose possesses a freshness and charm. *Nā Chinnanāṭi Mucchaṭalu* of K.N. Kesari (1865-1953) is also an interesting autobiography. Veturi Prabhakara Sastri's *Prajñā prabhākaramu* (1951) is an autobiography written at the request of his friends and admirers.

## 8. HISTORY, RESEARCH, CRITICISM AND REVIVAL

**8.1 Historical research :** The historical outlook of modern Indian Writers is entirely due to English education. Before the advent of the British, Indian literature were very poor in historical works. English civilians first created among the Indian scholars a sense of history and zeal for research. The contribution of Col. Colin Mackenzie (1754-1821) in this regard was monumental. His Andhra associates, Kavali Borraiah and Kavali Venkataswami did pioneering work in epigraphy and history. Their collection of local records, inscriptions, coins, and other documents of historical importance during the 19th century, laid good foundations for historical study and research in Telugu. Among the early Andhras that contributed to historical studies, Tallapraggada Subba Rao is prominent. His efforts to fix the date of the Kharavela inscription and 'Buddha Niryaṇa' are praiseworthy. Greater impetus to the study of history was given by Gurujada Sreeramamurti and K.V. Lakshmana Rao (1876-1923). The latter, under the auspices of 'Andhra Vijnana Chandrika Grandhamandali', published historical books of great merit. Chilukuri Veerabhadra Rao (1872-1939) in his *Andhrula Charitra* strived to give a detailed history of Andhras. K.V. Lakshmana Rao left a legacy of scientific historical research. Chelikani Latcha Rao encouraged historical research through his 'Pariśodhaka Maṇḍali'. Kallakuri Rajagopala Rao founded a journal 'South Indian Research' in English, and he wrote about many of his interesting findings on the language and history of the Andhras. The Andhra Historical Research Society at Rajahmundry deserves special mention for publishing commemoration volumes on the Satavahanas, Chalukyas, Kalingas, Kakatheeyas, Reddy kings,



and Vijayanagar kings. Jayanti Ramayya (1860-1941) Rallabandi Subba Rao (1891- ) Gidugu Sitapati (1885-), Chilukuri Narayana Rao (1890-), Nelaturi Venkataramanaiah (1891-), Maremanda Rama Rao, Bhavaraju Krishna Rao, Sir Vepa Ramesam (1876-1947), Kuruganti Seetharamaiah (1889-), and D.V. Siva Rao are some of the leading historians that contributed on various aspects of Andhra history. Among the historical books in Telugu, the *Hindu Mahāyugamu* and the *Muhammadiya Mahāyugamu* by K.V. Lakshmana Rao, the *Jirṇa Kārṇāṭaka Sāmraṇyam* by Chilukuri Veerabhadra Rao and *British India Charitra* by Veluru Satyanarayana need mention. Ayyadevara Kaleswara Rao wrote two books in Telugu, one on the history of the United States of America and the other on the French revolution. Komanduri Satagopacharyulu translated H.G. Well's 'History of the World' in his *Jagatkatha*. Veluri Satyanarayana made a translation of Fa Hieun's travel in India. The Constitutional History of India by Atmakuri Govindacharulu and D.V. Siva Rao's 'History of the British Commonwealth' require special mention in this connection. *Āndhrulu Sāṅghika Charitra* by Suravarapu Pratapa Reddi and *Āndhrula Charitra-Samskriti* by Khandavalli Lakshmiranjanam and his brother very much deserve a special mention.

With an awakened consciousness of the history of the country, writing the history of Telugu literature also developed. Kavali Venkataswami and C.P. Brown made early attempts to give a historical outline of Telugu literature and life sketches of the Telugu poets. But the first writer who attempted a history of Telugu literature in Telugu was Gurujada Sreeramamurti. Having Macaulay's Biographies of English poets and Johnson's 'Lives of English poets' as models, he wrote *Kavi Jivitamulu* (Lives of the Telugu Poets). Though he did not cover all the Telugu poets, he made a pioneering attempt towards building up the history of Telugu literature. However, the most important writer in this field was Veeresalingam. His *Andhra Kavula Charitra* in three parts, dealing with more than 300 classical Telugu poets, was a meritorious work and still occupies an important place as a reference book on Telugu literature. The author took great pains in collecting and sifting the material

and marshalled the facts with great scientific acumen. Veeresalingam, in his autobiography confessed, that no other work of his exerted with a great strain on him as this history of Telugu poets. The next author that struck a new path was Vanguri Subba Rao (1888-1923). His *Āndhra Vāṅmays Charitra*, unlike the previous ones which dealt only with lives of poets and their works, sketched the origin, growth, and development of literature as a continuous entity against the background of the social history of the country. This work, too, derived its inspiration from the methods followed by English literary historians. Tekumalla Achyutha Rao's 'History of Telugu Literature in Vijayanagar Empire', Venkata Narayana Rao's (Kavitwa vēdi) 'Brief History of Telugu Literature' and Khandavalli Lakshmiranjanam's 'History of Telugu Literature' deserve to be mentioned in this respect. Chaganti Seshaiiah has launched an ambitious scheme of writing 20 volumes or more on the lives of Telugu poets, which he has partly achieved. As an individual effort it has merit.

On individual poets we have a number of works like *Sriṅgāra Srinadhamu* by Veturi Prabhakara Sastri and *Palakuriki Sōmana* by Bandaru Thammaya. The extension lectures given by Rallapalli Anantakrishna Sarma on Vemana (1928) under the auspices of the Andhra University are highly commendable.

The publication of 'A comparative Grammar of the Dravidian or South Indian Family of languages' in 1856 by Caldwell marked an era in the linguistic thought of India. Though it was through contact with India that Europe developed scientific study of languages or comparative philology, the Indians learned the method and approach to the subject only from the English. A historical approach to language and grammar, and other research characteristics came into prominence; and we find the science of linguistics developing in our country. T.H. Seshagiri Sastri, Gidugu Ramamurti, Chilukuri Narayana Rao, Korada Ramakrishnaiah, and G.J. Somayaji contributed much to this branch of studies through their articles and books.

**8.2. Literary Criticism :** Sanskrit literature developed a branch of literary criticism which was studied as a *Śāstra* or science. Literary criticism in Telugu was under the influence of Sanskrit until the advent of English education. The Telugu critics depended mostly on their knowledge of *Alankāra Śāstra* for their estimate of poetical works. With the acquaintance of English criticism, the writers and critics in Telugu began to look at Telugu Kāvya from the point of view of emotion, imagination, realism, universality, characterisation, style, expression, sentiment and description. Such criticism was new; and along with the best of Sanskritic criticism, it has come to stay with us. *Kavitvatatva Vichāramu* by C.R. Reddy (1880-1951) was the first critical work on these lines. He is said to have set the example in modern literary criticism. But we must admit that he was hypercritical of *Alankāra Śāstra*, owing to his over enthusiasm for the West. We find the later critics, many of whom were the products of English education, adopting the Western literary standards in evaluating the old and contemporary works. Historical, biographical and comparative criticism soon came to the forefront. We have a good number of critical works on classics, like *Āndhra Bhārata Kavita Vimarśanam* by Korada Ramakrishnaiah, *Kavitraya Kavita Vimarśanam* by G.V. Subbaramaiah, and *Bhāratamu-Tikkana Racana* by Bhu-pati Lakshminarayana Rao. Many critics in Telugu also made critical studies on *prabandha* and *kāvya* poets of various periods. Pure criticism yielded to applied criticism, and the dogmatic criticism of the past lost its ground. An interpretative criticism of the *Rāmāyaṇa*, a recent publication by Kalluri Chandramouli is a worthy contribution to this branch.

Literature is now recognised as a mirror that reflects contemporary life. Rallapalli Anantakrishna Sarma and Suravarapu Pratapa Reddy interpreted social history from the Telugu classics. The latter wrote *Andhrula Sāṅghika Charitra*, a book of great merit. *Dēśiya Vaidya Vijnāna Charitra* by Dr. D.V. Subba Reddi, contain some essays on medical references found in important Telugu classics. The author seems to have derived his inspiration from English books like 'Medicine in Homer, and 'Medicine in Shakespeare'. Books

with the titles like 'The Moon in Telugu literature' or 'The Snake in Telugu literature', were written by M.S. Sastri. The author apparently conceived the idea from English books like 'Wonders in Literature'.

Textual criticism was also a method learnt from the English. C.P. Brown was the pioneer in this branch of criticism in Telugu. He had in his employment many native pandits, who, under his guidance and patronage, learned to compare, annotate and edit the old, Telugu classics in palm-leaf manuscripts. The European method of the study of classics was a gift to us from Brown. Pandits like Juluri Appayya Sastri, Karalpati Rangaiah and Tanjavuru Thevapperumallaiah soon brought the method to perfection. Vedam Venkataraya Sastri (1853-1929) and Veturi Prabhakara Sastri (1888-1950) were the master hands in this branch of textual criticism. The zeal for the revival of old literature and for publishing manuscripts and for folklore studies was also entirely due to the Western impact on us. Brown laboured to collect the Telugu manuscript from various parts of the country; and he gifted a collection of more than 2000 manuscripts to us. Later literary enthusiasts followed the example of Brown and brought to light many works of old literature. Manavalli Ramakrishna Kavi (1866-) needs special mention in this regard. As an individual he collected many works and brought to light the names of many of the unknown Telugu poets. The Vavilla Press, the Ananda Press, and the Telugu Academy of Kakinada have done for Telugu what great presses like Caxton in England did for English literature. The need for revival of folk literature was also felt by the English educated people. The simplicity of expression and sublimity of thought in the Telugu folk songs attracted them, and they found in them much that suited their new literary taste. Nandiraju Chalapathi Rao and Nedunuri Gangadharam were the earliest in the field to collect and revive Telugu folk songs. Recently a book on Telugu literature written by Hari Adiseshuvu, won an award from the Government of Madras.

**8.3. Dictionary, Lexicon:** The composition of dictionaries in Telugu till the advent of the English was in the form of verse

as in Sanskrit.<sup>1</sup> They contained mostly synonyms, and they were not useful for ready reference unless one had learnt them by heart. Evidently their scope and utility were very much limited. The need for an alphabetical dictionary in Telugu was felt by the British civilians and missionaries during the last century since they desired to learn Telugu. They were the first people to attempt to bring out such dictionaries. They also taught our people the techniques of making a dictionary. William Brown, a senior merchant of the Madras establishment and for many years resident in the Northern Circars, published a dictionary 'A Vocabulary of Gentoo and English' in 1818. It included words in current use and illustrated by examples applicable to the familiar speech and writings of the middle orders and more elevated ranks of the modern 'Gentoo People'. This was the first Telugu-English alphabetical dictionary in Telugu known to us. A.D. Campbell's dictionary, which he compiled with the help of two native pandits when he was at Bellary, was the second Telugu-English dictionary in the alphabetical order. This went into a second edition in 1848. J.C. Morris published in the year 1834, under the auspices of the College Board, an English-Telugu dictionary based on Johnson's English dictionary. C.P. Brown's contribution to lexicography in Telugu excels every other individual's effort, if not that of the institutions. He was the author of three dictionaries of great value and importance, 'An English-Telugu dictionary', 'A Telugu-English dictionary' and the 'Dictionary of mixed-dialects'. The notable feature in Brown's dictionaries was that he gave both Telugu and English equivalents, and also standard usages and quotations from the classics to illustrate the meaning more authoritatively and precisely. The Sankaranarayana dictionary, a bilingual one published in 1891, is also a popular one. The latest dictionary of Telugu to English by a European was the one by Galletti printed in Roman Script.

1. "శబ్ద సముదాయాన్ని పద్యరూపంలో ఇమిడ్చి రచించే పద్ధతి సంస్కృత భాషకున్ను, దాని ననుసరించుటచేత తెలుగు భాషకున్ను ఉన్నట్లు ప్రపంచంలో మరి యే దేశమందున్ను ఏ భాష యందున్ను లేదు".

The pandits soon learned from the English the art of making dictionaries and we have now a few alphabetical Telugu-Telugu dictionaries. The author of the first alphabetical Telugu-Telugu Dictionary was Mamidi Venkaiah whose *Andhra Dipika* was written in 1816. The college Board recommended it for the purchase of its copyright for 1000 star pagodas. Though it was not exhaustive, it was found to be very useful in those days. The second Telugu-Telugu dictionary by Chunduru Ranganayakulu Chetty was also called *Andhra Dipika*, and its authorship appears to be a matter of dispute. However, the first edition of the work came out from the press in 1848. C. Ranganayakulu Chetty was a translator to the Government of East India Company for Tamil, Malayalam and Maharastra. This book contains 482 pages, and its popularity may be known from the number of editions that it went through in the 19th century itself. Chinnayasuri is said to have compiled a Telugu dictionary on the Johnsonian model, but unfortunately it was lost. *Sabdaratnākaramu* by Bahujanapalle Seetharamacharyulu (1827-1891) has been a popular dictionary with authentic usages quoted from the Telugu classics, besides incorporating many of the Hindustani and English words in popular usage. *Andhra Pada Pārijātamu* by the joint authorship of Ogirala Jagannada Kavi and Gurujada Sreeramamurthi was printed in 1888. It is a good dictionary for accha Telugu. Mahankali Subbarayakavi compiled *Sabdārtha Chandrika* (1906) for the use of students. Lakshminarayaniyamu, an Accha Tenugu dictionary was written by Kotra Lakshmi Narayana Sastri. The son of this author, Kotra Syamala Kama Sastri compiled *Andhra Vāchaspatyam* a dictionary in 4 volumes which is of wider range and utility containing synonyms and antonyms to some extent. This dictionary gives various shades of meanings for each of the Sanskrit and Telugu words. The author also made an attempt to include a few illustrations. As an individual effort the author richly deserves public esteem. A great endeavour, under the liberal patronage of the Maharajah of Pitapuram, is being made to compile a most standard and comprehensive modern dictionary of the Telugu language, on the model of some of the great dictionaries in English. Only

four volumes have come out so far bearing the title, *Suryarāyaṇdhra Nighaṇṭuvu* and the country is anxiously awaiting the publication of other volumes. *Vāṇilla Nighaṇṭuvu* is another useful dictionary we have in Telugu.

There are special dictionaries based on English models. Andhra Lokokti Chandrika a dictionary of proverbs, printed in 1869, needs special mention. It was a pioneer work in the collection of proverbs by Carr, an Englishman. Later authors like Nandiraju Chalapathi Rao and Dr. Chilukuri Narayana Rao used it as a base for their works on proverbs. The Dictionary of Idioms used in the Telugu works, though a small one by Nalam Krishna Rao is a noteworthy contribution. *Purāṇa Nāma Chandrikā* printed in 1879 by Yenamandram Venkataramaiah was the first dictionary of Puranic names given in Telugu alphabetical order. In its English preface, the author mentions the novelty of his undertaking in Telugu. In its Telugu preface he writes,

“... మన పురాణేతిహాస కావ్యాదుల యందు తఱచుగ కానంబడు ననేక నామములను సులభముగ తెలిసికొనుటకు తగిన ఒక అకారాది నిఘంటువు లేదని యోచించి ఆ కొఱతను కొంతమట్టుకు పూర్తి చేయఁ దలచి యీ గ్రంథమును వ్రాసెతిని ... ” (పీఠిక).

The other dictionary of Puranic names, more comprehensive, is *Pūrvagādhā lahari* by Vemuri Srinivasa Rao, which is very popular and useful.

The dictionaries we have in Telugu contain the vocabulary pertaining to classical literary works only. The terminology of various branches of science, economics, psychology etc., do not find a place in these dictionaries. The necessity for compiling lexicons of scientific terms was also felt in the recent years. An effort was made in this direction by the ‘Andhra Vijnana Chandrika Grandha Mandalī’ to compile dictionaries of scientific terminology in Telugu, during the first decade of this century. We have English – Telugu dictionary of technical and scientific terms with the title *Paribhāshika*

*Nighantuvu*, by Digavalli Venkata Sivarao. The first part contains Telugu synonyms, meanings, explanations and definitions of English words and phrases relating to politics, economics, law, public finance, the stock exchange and business and a glossary of Hindustani words. The second part contains Telugu synonyms of English words and phrases relating to mathematics, chemistry, biology, physiology, zoology, anatomy, astronomy, geography, hygiene, medicine, logic and philosophy. D.V. Siva Rao's contribution is a commendable one. The Andhra Patrika Press also published a glossary of scientific terms. The Government of Madras recently published a dictionary of medical terms, with the title *Vaidya Nighantuvu* an anonymous work, which gives synonyms for various drugs, minerals, and herbs.

**84. Encyclopedia :** The compilation of encyclopedias in Telugu was entirely due to the influence of the West, and the inspiration came from the Encyclopaedia Britannica. With an increase in the knowledge of arts and sciences in the country due to English education, a great need was felt for compiling encyclopedias in Telugu. The first individual effort in this direction was made by Maha Mahopadyaya Paravasthu Venkata Rangacharyulu.\* An ambitious scheme in this direction was initiated by K.V. Lakshmana Rao and K. Nageswara Rao but only two volumes of their Andhra Vijnāna *Sarvaswamu* are published.

The efforts of the Madras government in this direction have so far resulted in the publication of two volumes, one on

2. "ఆంగ్లములోని 'ఎన్ సైక్లోపీడియా బ్రిటానికా' గ్రంథము తీరు నాదర్శముగా గొని శబ్దార్థసర్వస్వమును గొప్ప నిఘంటువును వీరు రచించినారు. ఇది వీరి పారస్పరీకీర్త్యమములో శిరోమణి. దీని రచనకు మొత్తము నలువదియేండ్లు పట్టినది. 200 పుటలలో అకార అకారాది పదములుగల రెండు సంపుటములు వెలువరింపఁ బడినవి. శేషభాగమెంతయో వెలుగు చూడవలసి యున్నది".

(పుట 34. ఆంధ్ర రచయితలు).



History and the other on Science under the auspices of 'Telugu Bhasha Samithi'. Their plan is to publish twelve volumes of *Telugu Vijnāna Sarvaswamu* on different subjects; and in each volume the alphabetical arrangement is to be followed.

*Andhra Sarvaswamu* (1942) edited by Maganti Bapineedu is a type of compendium which is very informative on Andhra history and culture.

**8.5. Letters :** Letter-writing was developed in English as a literary genre. Such letters were read not only for delight and amusement but also for serious thought. The collection of letters of great men also forms a part of this branch. In Telugu we have such a collection of letters made by C.P. Brown; which were written to him by various pandits, scholars and his associates in Andhra. They are yet to be printed. The editor of *Amudrita Grandha Chintāmaṇi* published a collection of letters which are of general and literary interest. The first writer in Telugu who attempted to write a book in the form of letters was Rajah Bhujanga Rao. He wrote a book *Mōhana Lekhāvali* or 'Hindu Love Letters' in 1904. In its introduction, the author says how on reading some English books like 'An Englishman's love letters', 'An English Woman's love letters', 'The Lover's Missal', and 'Love-Lyrics' he was tempted to write a book of letters in Telugu.

“... నాగరికత జెంది దేశమభివృద్ధి నొందుచున్నపుడిభాషలో

మాత్రమిట్టి గ్రంథమేల లేకుండవలెనని పూర్వోదా

హృత గ్రంథములు సమగ్రముగాఁ బరిశీలించి ఆంధ్ర

దేశ వేషభాషల కనుకూలించునట్లుగా వానిని మార్చియు,

గ్రంథము కూర్చియు నీ లేఖావళిని సిద్ధము జేసితిని ....

(పీఠిక).

In the introduction, he also discusses love both from the Eastern and Western points of view. This book is divided into two parts. The first part contains about 50 letters supposed to be written by Puranic couples and lovers to each other; Nala and Damayanti,

Srikrishna and Satyabhama, Dushyantha and Sakuntala, Radha and Krishna, Rati and Manmadha and a few others. The second part contains about 100 letters supposedly written by a wife to her husband abroad; a modern wife to her husband, a quarrelling wife to her husband; a poet-husband to his wife, a husband abroad writing to his wife, newly weds to each other and a Saheb writing a letter to a prostitute. These letters are not only interesting but also instructive and particularly suggestive as to how to make happy homes.

There are a few translations of English letters also in Telugu. Selected letters from Lord Chesterfield to his son were translated into Telugu by Chitravarapu Venkata Narasimha Rao in 1891. The author intended them for boys in schools and diligently selects topics like discipline, praise, concentration in studies, ambition in life etc. The translation is in the form of essays. Maganti Annapurna translated into Telugu a few letters of Aurobindo. This branch appears still undeveloped in Telugu. Prose writing itself is new to us, and much more so a plain heart to heart talk through letters, as found in Western culture.

**8.6. Travelogues :** Travelogues were a novelty in Telugu literature and those who wrote them were English educated writers. Yenugula Veeraswami (1780-1836) a translator in the High Court, Madras, was the author of *Kaśīyātra Charitra*, a detailed record of his pilgrimage to Benares. Written in the spoken dialect, it is very interesting to read. The author describes in detail various places, people, and their manners and it provides useful information on the social conditions of the period in India. Printed first in 1838, it was very well received by the public. Kola Seshachala kavi was another writer of a travel book during the 19th century. He was attached to the Governor's secretariat at Madras and he travelled to the Nilagiri Hills along with the Governor in 1846. His *Nilagiri Yatra* (1854) was dedicated to Gode Jagga Rao, a zamindar at Visakhapatnam. It describes very vividly the climate, the people, their manners, the hills, the agricultural products and many other interesting things which the author

observed during his travel. It also gives an account of the flora and fauna of the Nilagiri hills. Written in literary Telugu, it contains a few verses and also some English words. It is indeed a very interesting and informative travelogue in Telugu. Mandapaka Parvateeswara Sastri (1833-1897) wrote *Yātra Chāritra*, another interesting travel book in Telugu. The author accompanied his royal patron the Rajah of Bobbili, who undertook a pilgrimage to various places in all over India. Parvateeswara Sastri kept a record of the places and shrines they visited. The first part of the book contains their journey in South India and the latter part their journey in North India. Written in a lucid style, the learned author describes various Hindu shrines with allusions about their importance. His description of horse races in Bangalore is very interesting. Some of the Telugus who visited Europe also recorded their experiences abroad. Lakshminarasimha Sastri's letters written to his wife from Europe, make an interesting book of travel. Jonnalagadda Satyanarayana's *Nā Mahārashtra Yatra* is a good book in this respect. Travelogues though interesting, not many writers are keen in writing them. Travelling for education or pleasure is not common with us as with the English, and perhaps this fact accounts for the paucity of travelogues in Telugu and also in other Indian languages.

**8.7. Literature for Children and Women :** We hardly find books intended for children or women in ancient Telugu literature. The stories of the *Panchatantra* and the *Hitōpadēśa*, are of a series type useful only to children of advanced age. With the diffusion of English education, a great need was felt for children's books in Telugu during the 19th century itself. The variety of illustrated books for children in English containing folk tales, fairy tales, action songs and riddles soon found their counterparts in Telugu also. The Christian missionaries published during the last century itself many illustrated books for children. Telugu writers like Ramayyasuri and Surya Prakasarao came out with songs and stories for children. The *Peddabala Śiksha* of Seetharama Sastry (1846) needs a special mention in this regard. It is a miniature illustrated compendium

prepared for the use of Telugu children Kandukuri Veeresalingam translated the famous 'Aesop's Fables in 1894'.

Gurujada Appa Rao also wrote a few interesting songs and poems intended for children.

1. "ఆరటికాయ బిడ్డ  
మినప్పప్ప సాణ్ణి  
కలిసి మెలిసి తిందాం  
కథలు విథలు విందాం".

— గురుజాడ అప్పారావు.

\* \* \* \*

2. ఏనుగు ఎక్కి మనము  
ఏ పూరెళదాము? — ఏనుగు ఎక్కి మనము  
ఏలూరెళదాము

గుట్టం ఎక్కి మనము  
ఏ పూరెళదాము? — గుట్టం ఎక్కి మనము  
గుంటూరెళదాము

మోటా రెక్కి మనము  
ఏ పూరెళదాము? — మోటారెక్కి మనము  
మోటూరెళదాము

వెన్నుని ఎక్కి మనము  
ఏ పూరెళదాము? — వెన్నుని ఎక్కి మనము  
వేయూళ్లు చూదాము.

— (మిణుగురులు - గురుజాడ అప్పారావు).

We find two books 'Travel to Asia' and 'Travel to Europe', published in the Maharani series in 1897 intended for children. Both are illustrated in colour. The latter is written by Rao

Bahadur V. Krishnamachari. It begins with introducing a story in which the parents, brothers, and sisters of an intelligent boy Sreeramulu, had to leave him behind in India, on a doctor's advice, while they were going on a visit to Europe. Every one of them writes a letter to this boy Sreeramulu in India from the place they visited in Europe describing the people and their manners in a gripping way. Later Sriramulu goes to Europe and writes such letters to his brothers and sisters at home. The book is informative and interesting to be read by children and adults too.

Mention must be made here of Vavilikolanu Subba Rao's *Āryakathānidhi* Series which were small books written in simple idiomatic language through which the author intended to acquaint the Telugu children the whole of puranic lore in the forms of interesting stories. These books had a great influence on the public as they were educative and also entertaining particularly with the stories and characters of the *Mahā Bhārata*, the *Rāmāyaṇa* and the *Bhāgavata Purāṇa*. The other series of books by the same author, namely, *Kumāra Hitacharya*, *Kumārī Hitacharya*, *Sati Hitacharya*, and *Pati Hitacharya* were modelled on the 'Cobbets advice to youngmen' in English.

Nandi Raju Chalapati Rao and Venkata Parvateeswara Kavulu wrote some songs and poems for children. Chinta Dixitulu contributed much to this branch of literature. His *Lakkapiḍatalu* is a collection of story poems for children. Gidugu Seetapati also wrote some songs and stories for children. The *Bommala Bhāratamu*, *Ramāyaṇamu*, and *Bhāgavatamu* of Vankata Parvateeswara Kavulu were written on the model of the illustrated Bible stories in English. *Bommarillu* of Kavi Rao may also be mentioned here. Kuchi Narasimham's *Bala Vijnāna Tarangiṇi*, intended for children is based on the 'Book of Knowledge' in English. Story books in English for children like 'Alice in the Wonderland' were also adopted into Telugu. Children's magazines are now becoming popular in Telugu.

The necessity for educative books for women was also felt early by the missionaries and the enlightened Indians. The

S.P.C.K. Press and other missionary bodies published biographies of great women and other story books. Veeresalingam fought for the uplift of women and their education and strived through press and platform for their cause. He published a journal *Satī Hitabōdhini* in 1883, and also published books like *Satyavati Charitra* besides a number of essays and lectures for women. Hundi Rama Rao wrote a book *Strī Hitōpadēśamu* in very simple language on subjects like health, hygiene, confinement, abortion and nutrition for women. Kotikalapudi Seetamma (1874-1936) translated 'Lady Jane Gray', a poem to enlighten Indian women. Rayasam Venkatasivudu (1870-1954) needs mention for his journal 'The Zenana' and his books like *Hindū Sundarimaṇḍala Charitra* in 3 parts. *Andhra Virāṅganalu* by Maganti Bapineedu gives short biographies of contemporary great women of Andhra and intended to inspire and enlighten the Telugu women. With the spread of English education among women many writers, including women, are publishing stories and novels, particularly from women's point of view. *Gruhalakshmi* is a Telugu journal specially intended for women.

**8.9. Books on Science:** The few works on science are found in old Telugu literature which were written in the form of verse. With the advent of English education, the Indians were roused to modern sciences. They felt that the material prosperity and superiority of the West were largely due to its scientific knowledge. The need for science literature was universally felt by Telugu writers. It was again Kandukuri Veeresalingam Pantulu who showed the way in writing science books in Telugu. Earlier to Veeresalingam, we have a prose work on cooking written by Saraswatibai and printed in the year 1836. It was translated into English by Cavali Venkataramaswami, the author of the 'Deccan Poets'. Veeresalingam adapted Huxley's 'Outlines of Human Physiology' into Telugu. In the preface to his book *Sarīra Śāstra Sangrahamu* he wrote, "So long ago as 1878, I was requested by the 'Social Reform Association' of this place to translate freely a small treatise on Anatomy and Physiology ..... I now venture to publish this present Telugu

work on the subject of physiology, which is not a mere translation as originally contemplated, in the hope of supplying to some extent the want of scientific works greatly felt in the Telugu country. As the book is intended for students as well as the reading public at large. I have made my best endeavour to set forth the most important and general doctrines of human physiology avoiding technical terms, as far as practicable, in such a simple and comprehensive style as to make the book pleasing and attractive to the reader ..... It is hoped that the glimpses of knowledge presented to the public in this present form may awaken in them an interest in the pursuit of scientific knowledge and lead them to the investigation of truths in other branches of Natural Science”.

“In the preparation of this book I have consulted several English works on Anatomy and Physiology. I have also studied those portions of *Suśrutha*, *Ashtāṅga Hridaya*, and other Sanskrit medical works which treat of physiology, but I regret to observe they have been useful to me only in affording a vocabulary of some technical terms .....” The above observations indicate the progressive outlook Veeresalingam and his interest in modern sciences. His book ‘*Sarira Śāstra Sangrahamu*’ is illustrated and it also contains a list of about 300 technical words. Veeresalingam also wrote in 1896, a book on Mammalia with more than 60 illustrations. *Bhoutika Śāstramu* by M. Narasimham, *Rasāyana Śāstramu* by Vemuri Viswanatha Sarma, *Padārtha Vijnāna Śāstramu* by M. Sambasiva Rao, *Vyavasāya Śāstramu* by G. Jogiraju Vriskha Śāstramu by T. Solomon Raju were some of the scientific books which were written during the early decades of this century. *Pariñamavādamu* of Chinta Dixitulu is also an important contribution to scientific literature in Telugu. K. Kondaiah translated ‘The Universe Around us’ of Sir James Jeans into Telugu. *Ādhunika Vijnāna Śāstramu* by B. Viswanatham to which a prize was awarded by Rajah of Wanaparti gives an idea of the various branches of modern science in lucid language. Achanta Lakshmipati wrote books related to biology and zoology with the titles *Jiva Śāstramu* and *Jantu Śāstramu*, apart from his other contributions to ‘Ayurveda’ the Indian system of

medicine. The Andhra University published a text book on zoology by R.V. Seshaiiah. There are a few books on health and medicine. *Arogya Vyāsa Manjari* of Dr. D.V. Subba Reddy was written to acquaint the literate adults with various problems of hygiene and health. *Grāmārōgyamu* is a work by Gullapalli Narayanamurti intended to focus problems of health in rural areas. Chillarige Srinivasa Rao compiled the materia medica in his *Ānglēya aushada guṇa Dipika*. Vissa Appa Rao's *Paramāṇu Śakti* requires a special mention for its treatment and exposition of atomic science in Telugu. Vepa Lakshmana Rao wrote a book on radio. Some writers in Telugu are set to popularise science in Telugu. With a new technique of narration in spoken dialect, they are writing popular science books, and writers like Vasanta Rao Venkata Rao, V. Bhanumurti, and Hari Adishesu may be mentioned in this connection. Books on economics and political science, also have been attempted. *Artha Śāstramu* by C.R. Reddy and another book with the same title by M. Venkatarangaiah are good works in this branch. The idea of popular science books is completely western and it has been followed by Telugu, though not with much success as yet.

**8.10. Loan words:** It is not within the scope of this thesis to make a study of loan words from English into Telugu. Yet a brief analysis indicating the nature of such English words that are being absorbed may considered here. A few examples of their usage among the contemporary poets are shown to indicate the impact of Western on Telugu writers.

The English loan words in Telugu may be divided into certain groups. The largest number of English words that are used by the Telugu pertain to administration. There are hundreds of them like court, office, order, appeal, vote, police, inspector, governor, petition, rationing, queue, etc.,. These words are transliterated in Telugu script. In any document or notification of the government, we find many such words being used very commonly. For eg.



“పోలింగుష్టిషను వద్ద ఎలక్టరుకు నపై చేయబడు ప్రతి బాలెటు కాగితముపైనను 6వ విధిక్రింద ప్రకటింపబడిన, చెల్లదగిన నామినేషన్ల షెడ్యూలులో చేర్చబడిన ఎలక్టను నిమిత్తమైన కాండిడేట్లు పేళ్లు ఆక్షర క్రమము ప్రకారము ఇంగ్లీషు భాషలోను, కమీషనరుయొక్క యిష్టానుసారముగా అవి ఇంగ్లీషులో అచ్చువేయబడిన వరుసప్రకారము ఎలక్టను జరుగుచున్న బాపతు డివిజను నందు వాడుకలోనుండు యేదైన దేశ భాషలోను గూడ అచ్చువేయబడవలెను”.

An equally large number of words are found in Telugu pertaining to the names of new things and objects that have come from England and used in our daily life. For eg. soap, cigarette, pen, blade, boot, radio, camera, towel, coat, paper, biscuit, etc. Many English words pertaining to machines and means of communications like motor, cycle, rail, steamer, engine, telephone, chain, tyre are used in Telugu. With English education many words and terms pertaining to education itself like class, result, marks, selection, certificate are used freely. Many words pertaining to medicine and the medical profession like hospital, operation, doctor, nurse, temperature, tincture have crept into daily usage of our people. With the adoption of new games from the West we borrowed new words also. For eg. cricket, hockey, foot-ball, score, goal, bat, ball, ground, goal-keeper. Many English words pertaining to commerce and business, like commission, balance, total, agent, bank, fund, loan, cheque are also used in Telugu. Much of the scientific terminology from English is being taken into Telugu though a section of the scholars do not approve of such direct method. They insist that equivalents should be coined with the help of Sanskrit roots and adopted.

Many English words are used in Telugu today even by ordinary people. In the dictionary *Śabdaratnākaramu* over a hundred English loan words are included. Yet, a greater number of English words not found in Telugu lexicons are in current usage. Poets like Tirupati Venkata Kavulu have approved of the use of such words in Telugu writings. They said

“కాలముబట్టి దేశమునుగాంచి ప్రభుత్వమునెంచి దేశభా  
షాలలితాంగి మారుటది సత్కవి సమ్మత మౌట నన్యదే  
శ్యాలను నాంధ్రభాషగల వౌటను నొచితఁబట్టి మేము క  
బ్బాలను నాడుచుంటి మది పండితులేగతి నొప్పకుందురో!”

— అవతారిక - ‘పాణిగృహిత’.

Tirupati Venkata Kavulu, and a few other poets have freely  
used many English words in common usage without any  
hesitation or whatsoever. For eg.

1. ... “అయిదు నిమేషముల్ ‘టయిము’ నర్పణ చేసియు  
— గీరతము.

2. ... “మఱి సాహసింతురను ‘డౌటా’క కొంతయు నాకు  
లేదు”

— నానా రాజ సందర్శనము.

3. ... “స్కూలు’నఁ దెల్లు ‘టీచర’ని క్షుద్రులు కొందరు,  
నన్ను సారెకున్ హేళనచేయుచుండినను...”

— నానా రాజ సందర్శనము.

4. ... నే ‘లా’ చూపి యమున్ జయింప మదిలో నీకండు  
దానెంచెనె”

— గుంటూరుసీమ.

5 “మతిమంతుడయి ఫారసీ చదివి తిమ్మారెడ్డి ‘ఫ్యాష’య్యె ను  
న్నతమైనట్టి ‘వకిల్స్’ రీక్ష”

— ‘లక్షణా పరిణయము’

6 ‘వారంటు’ గైకొని వచ్చువానికి బోలె

— నానా రాజ సందర్శనము.

7. చేతగాని శతవధాని చేతినిండ 'సర్దిఫెకెట్ల' కట్టలే  
— నానా రాజ సందర్శనము.

8. 'ప్లీడరు' న్యాయవాది యని పెద్దజీకంబున పేరు గాంచుటన్  
'లీడర'నంబడున్.....  
— బిల్వేశ్వరీయము-కొక్కొండ వేంకటరత్నం పంతులు.

9. వెండి 'లాంతరు' వెలిగించి వెడలె రజని  
— రాయప్రోలు సుబ్బారావు.

10. నిగ్రహులమైన మమ్ముల 'ప్రొగ్రాం' కాగితములోన  
పారిఁ జేర్చితివా కుగ్రామవాస..."  
— కంఠాభరణము - పానుగంటి లక్ష్మీనరసింహము.

'పోస్టాఫీసున 'పోస్టు' సేయు నొక జాబున్ రేపు నా మాటలన్  
'టెస్టున్' జేయగవచ్చు స్టార్డ్ 'ఇమిడియేట్ల' యంచు  
వైచచ్చటే  
'బెస్ట్'న్నిటను, 'వైరుచూచుకొనుచున్ వేవేగ మైట్ట్రెనులో  
నే 'స్టార్డ్'నతడారణాలెకద మీకేమైనవేస్తెనచోక,

— భోగరాజు నారాయణమూర్తి,

Some of the modern poets in Telugu as we have seen already, used English words as an embellishment to their poetry.

One important feature of the influence of English on Telugu vocabulary was the coinage of certain new words, terms, and idioms in Telugu to express new ideas and concepts. For

*Rajatōtsavam* (Silver Jubilee); *Swarnōtsavam* (Golden Jubilee); *Parugulu* (Runs in Cricket); *Kārya Vargamu* (Working Committee); *Sikharāgra charchalu* (Summit talks); *Mosali*

*Kanniḷḷu* (Crocodile tears); *Inupa pādalu* (Iron heels); *Hamsa Gāṇamu* (Swan Song); *Tea cuppulō tuphānu* (Storm in the Tea-cup).

Many such words are being popularised by the journals and news papers in Telugu. These and many more have become part and parcel of our language, adapted by the general public with the phonetic modification peculiar to Telugu. With the free flow of English vocabulary into our language, a few of the native words are being thrust into the background, and they may even become obsolete soon. The influence of English on our language has been great and the subject is not within the scope of the present study. It forms an entirely independent subject of enquiry both vast and interesting.

## 9. Conclusion

We have seen, in this short survey, how the Telugu literature which was highly conventional in form, limited in range of subject matter, and stereotyped untill the beginning of the 19th century underwent a thorough change in all these aspects as a result of Western influence during the British rule. The influx of new ideas and concepts from the West infused fresh life into our literature and set it on a new path to progress. The changes wrought by the influence from the West was indeed phenomenal, both in variety and output. A great of our ancient Telugu literature consisted of stories and other themes from the various purāṇas and epics. The earliest literature in Telugu was no doubt grand in theme, universal in its appeal, and at the same time true to human nature. But the literature that came into existence from the time of Srinatha, and especially the works written during the 16th, 17th and 18th centuries were of a stereotyped nature both in content and form. The later works of this period in particular, were completely devoid of originality, sincerity, and naturalness, and were at the same time low in taste, catering mostly to the erotic nature of the people of the court. As such we have to admit that Telugu literature at the beginning of the 19th century was not only stunned in growth but also unhealthy in many aspects.

With the advent of Western influence, literature in Telugu underwent a complete change and began many sided development on healthy lines. Every work of this period bore the mark of this change in some form or other. The development was also seen quantitatively in the production of fiction, poetry, drama, and other branches of prose literature that came into existence during this period. All new branches of Telugu literature which provided information, instruction, aesthetic enjoyment, or healthy innocent pleasure were written entirely on English models. Literature was no longer confined to verse, and was no longer this verse hemmed in on all sides by artificial and conventional restrictions, which in the past constrained freedom of thought and expression. English education changed our standards and values regarding literature in general and widened our outlook on life in particular. With new concepts regarding form and purpose of poetry new aesthetic tastes were also developed. Most of the present day writers in Telugu are not bards singing the exaggerated glories of their patrons or catering to the depraved tastes of the courtiers as in the past. Most of them are interested in human problems, and they tend to be not mere artists of poetry but also reformers and torch bearers for a better society. The new forms in prose such as the essay, review, newspaper article, novel, short-story, play, biography, history and criticism are all intended for this purpose mostly and are modelled on English examples. They have thus expanded the scope and usefulness of the Telugu language as a means of general education in the wide sense of the term. Telugu prose has now acquired a variety, freshness and vigour, and it has become the main vehicle of expression as in English. In the choice of subjects and in the method of treatment, English ideals have come to stay. Life in all its diverse and complex form, and Nature in all its aspects have become the subject matter of poetry and other creative writings. False imagery, sentimentalism, and poetic exaggeration are fast disappearing from the realm of Telugu literature. Greater regard is shown for simplicity, naturalness, and fidelity to truth. The spirit of liberty that generated new ideas like democracy, social justice, equality, fraternity, and freedom of thought and expression which were reflected in English literature

after the Romantic revival has also come to us and find expression in our literature. Again, the spirit of rational enquiry and of search for truth have, like the spirit of liberty, influenced our thought and finds expression in works dealing with various aspects of man and the universe. In creative literature, the element of realism was introduced into the Telugu writing as in modern European literature. The third outstanding feature of modern Telugu literature of this period was the spirit of progress which was vividly reflected in every one of its branches. All this without any contradiction was the result of Western impact on our life and literature during the British period. Mention must be made here also of the ill effects found in Telugu literature as a result of Western influence. In their over-enthusiasm for everything Western, a few modern writers overshot the mark and gave us works untrue to the general human nature. Much of the so called sex-psychology portrayed by some of our novelists was an instance of this.

We have to admit that we have not absorbed all the best elements of European literature. We do not have many authors who have sought from the West the rational and scientific realism which our literature needs most today. The reason is obvious. The writers in Telugu have not made such intensive and extensive study of Western thought found in those literatures, and those that have taken to such a study do not care to express themselves in Telugu. We can mention the names of a few eminent persons among the Andhras like Dr. S. Radhakrishnan, Dr. Bhagavantham, and Dr. V.S. Krishna who have so far not given us in Telugu language their specialised and advanced knowledge. Day by day with the advancement of communication, we are becoming closer and closer to other parts of the world, and Telugu writers with their knowledge of English are in close touch with world thought and literature. Thus Telugu literature is under various kinds of influences from all the major literatures of the world. There is every reason to hope that Telugu literature, too will become richer, more original and progressive in outlook, and march along with other literatures of the world during the years ahead.

# APPENDIX — I

## Telugu Journals Published in 19th Century

	Place	Year
1. Vartamānatarangiṇi	...	1849
2. Sriyakshiṇi	Bellary	...
3. Hitavādi	Masulipatam	...
4. Tatva Bōdhini	Madsas	1865
5. Sujana Ranjani	Madras	1865
6. Dina Vartamāni	Madras	1868
7. Native Public Opinion	Madras	...
8. The Godavari Educationist	...	1870
9. Āndhra Bhashā Sanjivini	Madras	1871
10. Purushārtha Pradāyini	Masulipatam	1872
11. Swadharma Prakāśini	...	1872
12. Lōkaranjani	Madras	1874
13. Brahmāṇḍa Ranjini	...	1874
14. Vivekavardhini	Rajahmundry	1874
15. Sudhi Ranjini	Kakinada	1874
16. Vidvān Manōhariṇi	Narasapur	1874
17. Sakalavidyābhivardhini	Visakhapatam	1875
18. Swadēśi	Berhampore	1875
19. Bhārati	Bellary	1875
20. The Telugu Harp	Vizianagaram	...
21. Sujana Monollāsini	Madras	1885
22. Hindūjana Samskāriṇi	Madras	1885
23. Āndhra Prakāśika	Madras	1886
24. Itihāsamanjari	Madras	1887
25. Vaijayanti	Madras	1894
26. Hāsyā Sanjivani	Madras	1894
27. Śaśirēkha	Madras	1894
28. Dhīmaṇi	Madras	1895
29. Yadhārthavādi	Madras	1885
30. Hāsyavardhani	Visakhapatnam	...
	Rajahmundry	...

31. Manōrama	---	1889
32. Chintāmaṇi	---	1889
33. Kaḷāvati	---	1899
34. Saraswati	Kakinada	1889
35. Mandāramanjari	---	---
36. Prabandha Kalpavalli	---	---
37. Rāja Yōgi	---	---
38. Manjuvāpi	Eluru	1889
39. Ratnākaramu	Bandaru	1894
40. Sujana Vinōdini	Bandaru	1894
41. Buddhipradāyini	Gudivada	1894
42. Kavita	Pithapuram	---
43. Sanmārgadarśini	---	1887
44. Sakalārthadāyini	Thuni	1895
45. Deśābhimāni	Guntur	1886
46. Rasikōllāsini	Guntur	1886
47. Kalpavalli	Ongole	1895
48. Amudrita Grandhachintāmaṇi	Nellore	1885
49. Vārtadarśini	Neilore	1894
50. Śārada	Buchireddipalem	1895



# APPENDIX — II

## Dramas — Translations and Adaptations

\$Translations \*Adaptations

S.No.	Title of the English Play	Title of the Telugu Play	Author	Year
1.	Julius Ceasar	\$Jūliyasu Sīsarū	Vavilal Vasudeva Sastri	1876
2.	Merchant of Venice	\$Venīsu Vartakuni Charitra	K. Veeresalingam	1880
3.	"	\$	Gurujada Sriramamurthi	1880
4.	Duenda	*Rāgamanjari	K. Veeresalingam	1885
5.	The Rivals	*Kalyāṇa Kalpavalli	"	1885
6.	Othello	*Jayadratha Nāṭakamu	V. Padmanabha Raju	1894
7.	Macbeth	\$Makbettu	S.R. Krishnamma	1895
8.	Cymbeline	*Khanditha Mātsaryamu	Venkatanarasimha Rao Naidu	1898
9.	"	*Susēna Vijayamu	Hanumantha Rao	1898
10.	Pericles	*Sri Rāghavēndra-Vijayamu	Bhava Narayana	1899
11.	The Tempest	*Mālati Vasantamu	T.V. Venkatachalam	1899

S.No.	Title of the English Play	Title of the Telugu Play	Author	Year
12.	School for Scandal	Sheridan	*Apavāda Tarangini	K.R.V. Krishna Rao
13.	All is well that ends well	Shakespeare	*Soundarya Satīmaṇi	Bhava Narayana
14.	Merchant of Venice	"	\$Vanikpura Vartakodantamu	T. Suryanarayana Rao
15.	King Lear	"	*Prajayānthaka Rāju	Paramahansa Vidyānandaswami
16.	The Tempest	"	*Adbhutasundari or Janjhāmarutamu	"
17.	Othello	"	*Pulinda Sūśīlam	Ch. Sreenivasa Rao
18.	As you like it	"	*Sri Sarōjini	T. Venkatachalam
19.	King Lear	"	*Chitrakētu Charitra	K. Veeresalingam
20.	Twelfth Night	"	*Mōhini Manōharamu	Sripada Krishnamoorthi Sastri
21.	Pericles	"	*Virasēna Vijayamu	"
22.	Othello	"	*Mughdapranayamu	Karlapakam Lakshmi-narasimha Rao

1934

S.No.	Title of the English Play	Title of the Telugu Play	Author	Year
23.	Romeo and Juliet	Shakespeare	Krishna Rao	1943
24.	Twelfth Night	"	Panuganti Lakshmi-narasimha Rao	...
25.	Comedy of Errors	"	"	...
26.	King Lear	"	Shakespeare Nataka Prachara-nodyamamu, Chaterpore (Ganjam).	1933
27.	Hamlet	"	"	...
28.	Henry IV	"	"	...
29.	Henry V	"	"	...
30.	The Taming of the Shrew	"	"	...
31.	The Brand	Ibsen	"	...
			Ponaka Pijchi Reddy	...

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